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Professor Cromwell in Buffalo

"They are truly beautiful," said a lady who was one of the large and delighted audience that left the Court Street theatre last evening at the close of Prof. Cromwell's tour through the varied scenery of different parts of Germany, and particularly the Rhine. The remark was directed in praise of the splendid series of views selected by Prof. Cromwell to illustrate his well-timed, semi-descriptive and quasi-humorous allusions to the many attractions which the scenery of the Rhine, the quaint architecture of such venerable German cities as Cologne, Coblenz, Mayence, and Frankfort...present to the traveler in that most interesting portion of the old world. A trip down the Rhine with Prof. Cromwell and his potent if not absolutely "magic" lantern, is indeed a most delightful journey….

"Court Street Theatre,"
Buffalo Daily Courier,
Oct. 21, 1884.

This double-size issue of the *Gazette* is devoted entirely to my own article on the lecturing career of Professor George Reed Cromwell. I have been doing research on Cromwell for several years and previously presented some of this work at one of our society conventions. Since then, I have found new material, including an interested connection to the great showman P. T. Barnum. I also have compiled a detailed itinerary of Prof. Cromwell's quarter century lecturing career—the information in Appendix 1 is the most detailed information we have on the career of any magic lantern showman.

I also have included a review of a spectacular new book on *Diableries*. Although it is not about magic lanterns, it should appeal to many of our members and can be obtained at a substantial discount off the list price from Amazon. Although not mentioned in my review, there is even a picture of a magic lantern in the book, in an engraving that shows the Devil astride a large map of Paris, holding a magic lantern in his left hand (the Devil often was depicted as being left handed; the Latin for left is *sinister*).

There has been an unusually large outpouring of new scholarly books related to the magic lantern in the last few months, and reviews of these books will appear in future issues of the *Gazette*. In the meantime, the cupboard is somewhat devoid of feature articles, so if you are doing interesting research on some topic related to magic lanterns, please consider submitting an article. It should be obvious from this issue that there are few limitations on the length of articles. Anything from short notes about interesting lanterns and slides to unusually long research articles are welcome. Because the cost of printing the *Gazette* is relatively low, we can include large numbers of illustrations.

Shortly after this issue appears in print, I will send PDFs of all 2013 issues to the San Diego State University Library, where all articles will be posted with full color illustrations, including those appearing in black and white here.

Please check out the Magic Lantern Research Group at www.zotero.org/groups/magic_lantern_research_group. In the Group Library, you will find links to all back issues of *The Magic Lantern Gazette* and *Magic Lantern Bulletin* online through the San Diego State University Library. You also will have access to hundreds of web pages related to magic lanterns, hundreds of copyright-free digital books going back to the 17th century, a comprehensive bibliography of scholarly articles on the magic lantern, mostly from the 1970s to the present, and much other useful research material.

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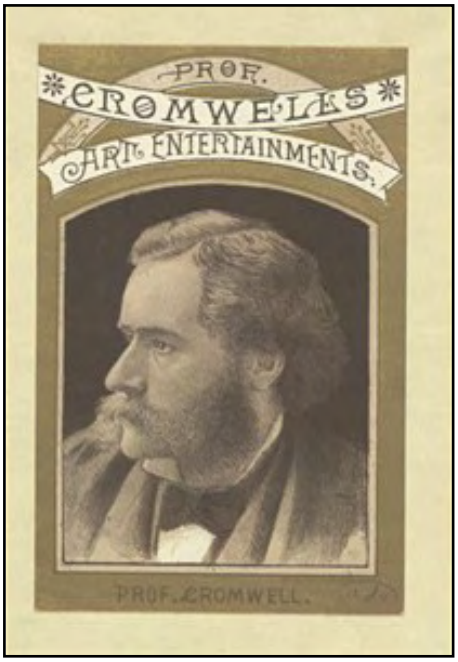

New York Public Library

George Reed Cromwell (1835-1899): America's Most Famous Forgotten Magic Lantern Showman

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Does anyone recall Professor Cromwell and his picture lectures? For years Professor Cromwell exercised the spell of the "magic lantern"—we came to know it later as the "stereopticon"—and he enhanced the charm of his entertainment with a piano at one side of the stage and a melodion at the other, on which he discoursed sweet musical strains, while he revealed the melting beauty of "dissolving views,"—a new thing then in picture shows…. I have often wondered since whether St. Peters and the Vatican ever actually looked as gorgeous at night as our youthful eyes saw it on the screen of Professor Cromwell.

The day of Professor Cromwell, and all the other "Professors," passed and then came the treat of a perfected stereopticon. Progressive, intelligent, enterprising men like Stoddard, Burton Holmes, Elmendorf, and Newman traveled the world over and brought their treasures of splendid photography back to us.

W. D. Moffat, "The Open Letter,"
The Mentor, July 1921, p. 40.

In 1921, *The Mentor* magazine published a special issue on Motion Pictures, which included an article by D. W. Griffith on "Motion Pictures: The Miracle of Modern Photography," along with articles by screen writers, set decorators, and others involved in the motion picture business. However, the editor, W. D. Moffat, chose to focus his editorial comments not on these pioneers of the movies, but on Professor Cromwell, who had been dead for more than 20 years. Probably most of the readers of *The Mentor* in 1921 did not remember Professor Cromwell, who had not given an illustrated lecture since 1894. Yet in his day, Professor Cromwell was well known, and for a time, was perhaps the most famous lantern-slide lecturer in the country. As early as the 1870s, lantern manufacturer Lorenzo J. Marcy said this of Professor Cromwell:

> Professor Cromwell, a pioneer in this modern style of giving "Art Entertainments," and those who follow in his wake, intersperse statuary, and copies of art treasures, etc., found at the places visited. The entertainments are closed with any of the Allegories, such as "No Cross, No Crown," "Rock of Ages," "Mother's Dream," etc., or with Chromotropes. The apparatus is usually hidden from vulgar eyes in about the middle of the hall, in a sort of inclosure, resembling, we may suppose, the Tabernacle in the Wilderness.[1]

Some 20 years later, the *New York Times* published an article on the history of illustrated stereopticon lectures. Cromwell was again acknowledged as a pioneer in this field, although now considered somewhat old-fashioned:

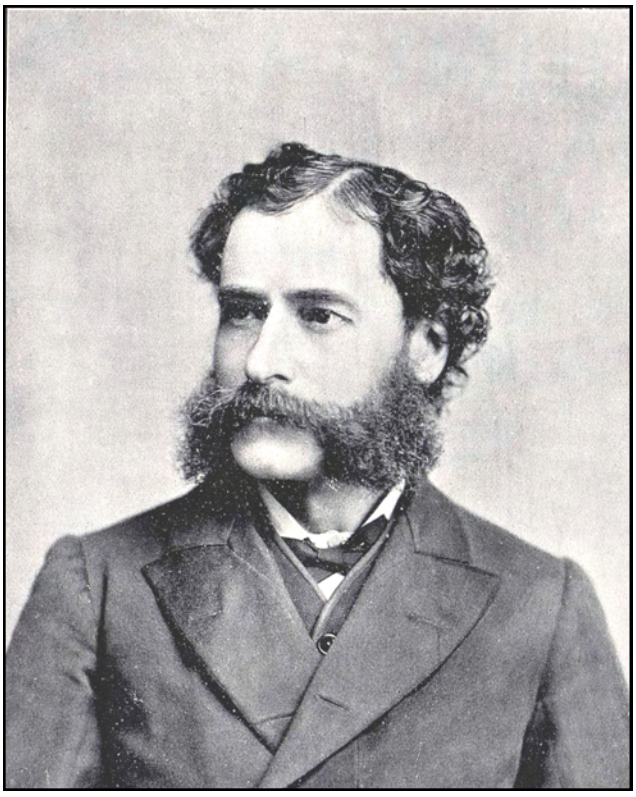


Fig. 1. George Reed Cromwell in the early 1870s. This photo is the frontispiece in Cromwell's *America* (1894). Wells collection.

> The lantern lectures of to-day far excel in freshness and variety those of the palmy era of George Cromwell, who, with his melodeon and his culminating magnificent religious spectacle in two parts, entitled "Rock of Ages," used to appeal to the primitive aesthetic tastes of thousands of worthy Americans. In his day, amiable, well-spoken Prof. Cromwell was without a formidable rival…..[2]

Despite these statements suggesting that Professor Cromwell was well known in his time, he is almost entirely forgotten today. There is no entry for him in *The Encyclopaedia of the Magic Lantern*,[3] and other secondary sources on the history of the magic lantern and pre-cinema entertainment make little or no mention of him.[4] This is not all that unusual. Most scholars of illustrated lectures have focused on a few individuals who later published their lectures in book form, especially John L. Stoddard and Burton Holmes.[5] In fact, there were thousands of individuals who took to the lecture circuit with slides and a stereopticon in the late 19th century, and most of these people have long since faded from memory.[6]

In this article, I have used mostly searchable digital databases such as 19th century newspapers and periodicals to reconstruct the career of Professor Cromwell.[7] One product of my research is a detailed itinerary of Cromwell's quarter-century lecture career, the most complete itinerary we have for any stereopticon lecturer (Appendix 1). I also discovered some interesting connections between Cromwell and one of the greatest of American showmen, P. T. Barnum.

Cromwell's Early Life

George Reed Cromwell (Fig. 1) was born in New York on August 26, 1835 and lived in the city for much of his life.[8] After graduating from college, he spent some time traveling in Europe to further his education in music and art. According to a publicity pamphlet for his lectures published in 1870, "He went to England and subsequently to Germany to perfect his musical education, and there studied the higher branches of composition with some of the most distinguished masters of both countries."[9] Cromwell seems to have started his professional career as a musical composer. During the 1850s and 1860s, he published a number of popular ballads, songs, and piano arrangements. One of these was the "Rachel Polka" (Fig. 2), written in honor of the famous French actress Mademoiselle Rachel (Rachel Félix), who visited New York in 1855.

Cromwell also composed patriotic music during the Civil War, when such songs became the most popular type of music in New York.[10] His songs included "Union Forever" and "Weep Not Comrades for Me" (Fig. 3). Other compositions included "Keep a Cheerful Heart" and "True Friendship," as well as a piano arrangement for "Ave Maria." Cromwell's musical interests are reflected in his *Memoir of J. N. Pattison*, a short biography of an American pianist published in 1868.[11]

Fig. 2. Sheet music for George R. Cromwell's "Rachel Polka" (1855), composed to commemorate the New York visit of the famous French actress Mademoiselle Rachel in 1855. Levy Sheet Music Collection, Johns Hopkins University.

During the 1860s, Cromwell also was a musical performer, singing tenor and directing a musical touring group; I will have more to say about this at the end of the article.[12] He continued to perform throughout his lecturing career, providing his own piano and melodeon music to accompany his slides and singing hymns such as "Rock of Ages" with which he often ended his shows.

It is not clear whether Cromwell was ever an actual "Professor," but there are indications that he taught music and art throughout his career. In the New York City directory for 1879 and 1880, his profession is listed as "teacher," whereas in 1889, the directory listed him as a "lecturer."[13] I am not sure whether his music lessons were given privately or in association with a school. However, late in his career, after he had purchased a home in Bordentown, New Jersey, he was included in a list of faculty members at the Bordentown Female College as a "Lecturer in Art".[14] Cromwell wrote poems and did drawings and sketches, some of which were included in souvenir pamphlets distributed at his lectures (Fig. 4). He also wrote at

Fig. 3. Sheet music for pieces composed by George R. Cromwell. The top two are typical patriotic music that was popular during the Civil War. Levy Sheet Music Collection, Johns Hopkins University.

least one play with an Irish hero. Roland Reed was supposed to play the lead role, but whether it was performed is unclear.[15]

Professor Cromwell and the Stereopticon

I have not determined how Cromwell first became interested in lecturing with the stereopticon. His own comments on the subject are not very helpful, and indeed, are largely fictional. On several occasions, he even claimed to have thought of the idea in a dream. He also back-dated his own involvement with the stereopticon to 1858, ten years before he actually began lecturing. A publicity pamphlet published in 1870 gave this account:

> It was in America, in 1858, that the camera suddenly flashed its ray of intelligence across his path and lit the whole matter with a sudden gleam. Why not show the actualities of Europe just as they exist, details and all! True, why not? It had never been done. Smeary panoramas had hinted it. Now and then a canvass from some French gallery had offered an inkling of it. Men

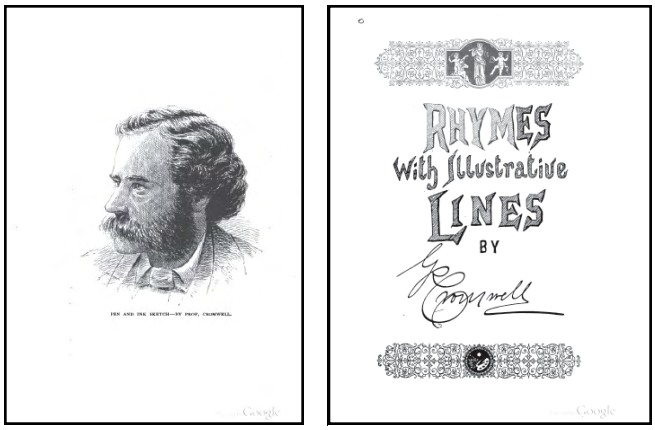


Fig. 4. Frontispiece and title page of Cromwell's *Rhymes with Illustrative Lines*, a pamphlet distributed at his lectures. The portrait sketch is by Cromwell himself. Google Books.

> had sent pictures that were mere suggestions; why not bring the camera to the work of completing a perfect historical series, and offer the new portraits in the fresh blaze of scientific light? This idea was a new one. It developed with thought into a comprehensive and feasible plan. Stereoscopic pictures were just attracting the attention of the public, but no attempt had been made to enlarge them to dimensions of a diorama, or to light then with the blaze of an artificial sun-light. No sooner had the project settled into definite shape, than the Professor set about its accomplishment with thorough Yankee enterprise.[16]

Cromwell provided a similarly exaggerated account in a newspaper interview in 1883:

> I had been long in Europe, and I had made a great collection of views. I had visited many of the leading opticians in London and Paris for the purpose of obtaining an apparatus for projection without any success. I finally decided to try to make one myself.... One day I took my invention apart and cleaned up; well, I put it together wrong (according to the books), but what was my surprise upon projecting a picture to discover a realization of my dream.
>
> I was dazed at first. I then tried a statue; the effect was marvelous, and I exclaimed, 'George, you have conquered!' When I visit a city I arrange the apparatus myself, the operator even being ignorant of the principle of its marvelous results. I first gave private exhibitions. Mr. Harrison, who was proprietor of Irving Hall in New York City, first introduced me to the public, and great profit was the

> result…. My aim is to leave a trace of my existence as a master of artistic form in visual and oral demonstration.[17]

Almost the only part of this account that is accurate is the fact that Cromwell first exhibited the stereopticon in Irving Hall in New York. However, that exhibition took place in 1868 (see Appendix 1), contradicting his earlier claim to have invented his own stereopticon in 1858. The real story begins with the earliest use of the term "stereopticon" in America to describe a powerful magic lantern used to project photographic slides. In 1860, newspapers in Philadelphia announced the appearance of "The Stereopticon" exhibited by Peter E. Abel and Thomas Leyland. After a long run in Philadelphia, Abel and Leyland's Stereopticon moved to Boston and several other New England cities. This lantern, which was imported from England and was capable of showing dissolving views, actually belonged to John Fallon, superintendent of the Print Works at Pacific Mills in Lawrence, Massachusetts. Abel soon went off on his own business ventures, while Leyland continued to show lantern slides throughout the Northeast, using the name "Fallon's Stereopticon." During the early 1860s, several different people were involved in operating Fallon's Stereopticon and providing lectures to accompany the photographs. Then in 1864, all mention of Fallon's Stereopticon disappeared from the newspapers.[18]

Fallon's Stereopticon reappeared in October 1868 with the announcement that it would be exhibited by Professor Cromwell at Irving Hall in New York, although Cromwell was not otherwise identified.[19] After a short run in Irving Hall, Cromwell took Fallon's Stereopticon to the Brooklyn Athenaeum (Fig. 5), where it remained for a few days. In November 1868, Cromwell made a short appearance at Huntington Hall in Lowell, Massachusetts, a venue that had previously hosted Fallon's Stereopticon.[20] In 1869, Cromwell undertook an extended tour, largely following the previous route of Fallon's Stereopticon, with exhibitions in New Hampshire, Maine, Vermont, Massachusetts, Rhode Island, Connecticut, and upstate New York (see Appendix 1).

Fig. 5. The Brooklyn Athenaeum, Cromwell's first lecture venue in Brooklyn, New York. From *Ballou's Pictorial*, Jan. 27, 1855, p. 61. Wells collection.

During the first two years of exhibiting Fallon's Stereopticon, Cromwell seems to have largely followed the type of program previously presented under Fallon's name and even under Abel and Leyland's names. For example, a broadside for March 1, 1869 for an exhibition in Worcester, Massachusetts, covers many of the same topics as an earlier broadside for Abel and Leyland's Boston show.[21] Although each night was mainly devoted to a particular country, such as France, Switzerland, Germany, or England, other views were projected as well, including Whipple's photographs of the moon, miscellaneous views of the United States, and many pictures of statuary.

It is not clear whether Cromwell exhibited the stereopticon on behalf of John Fallon, or purchased the whole outfit from Fallon. Evidence that Cromwell had purchased Fallon's lantern and slides comes from an announcement in the *Boston Journal* for June 4, 1869. Like Fallon before him, Cromwell was becoming irritated by the proliferation of other exhibitors using the term "stereopticon." He stated in the newspaper announcement that "stereopticon" was a copyright trade mark, and there was only one in the United States, "owned and operated by Professor Cromwell."[22] Similar claims for the exclusive ownership of "The Stereopticon" appeared later that year in newspapers in St. Albans, Vermont, and Troy, New York (see Appendix 1). These announcements had little impact on other exhibitors, who continued to use the term "stereopticon" for their own shows.

By 1870, Cromwell had abandoned the use of Fallon's name altogether, and for the most part, stopped using the term "stereopticon" as well, although some newspapers continued to use the term in announcing his shows. Possibly he had purchased a new lantern, or perhaps he simply grew tired of competing with other "stereopticon" exhibitions. He started calling his shows "Prof. Cromwell's Art Entertainments" (Fig. 6), a term he used for the rest of his career. From time to time, he also experimented with other terms, such as "cosmoscope" or "cosmoscopic pictures," but generally returned to the phrase "art entertainments." One newspaper article said that Cromwell would "bitterly resent" his exhibitions being called "stereopticon exhibitions," but the same article quoted him as claiming to have invented the stereopticon.[23]

On the Road with Professor Cromwell

By the early 1870s, Cromwell had settled into a pattern of lecture tours that he maintained for the rest of his career. In the 19th century, the theater season generally ran from September or early October through May or early June. In the days before air conditioning, theater activity slowed down in the hottest summer months. Cromwell roughly followed this seasonal pattern, but with some exceptions. In some years, he continued to lecture into June and sometimes started up again in early September (see Appendix

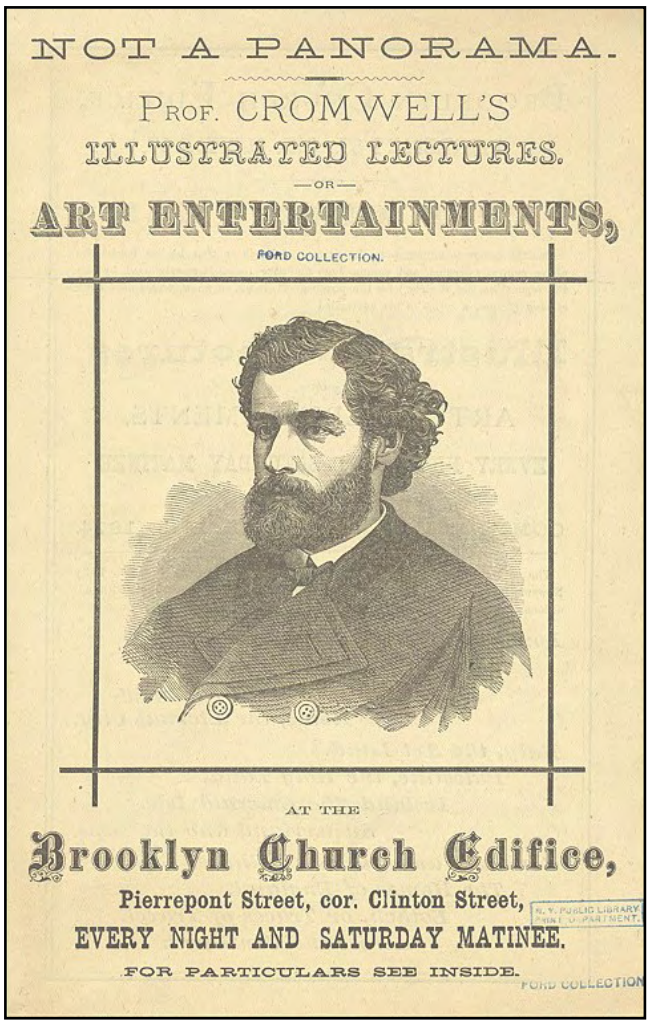


Fig. 6. Brochure for Professor Cromwell's Art Entertainments, c. 1870. Note the statement at the top that the show is "not a panorama." New York Public Library.

1). He also lectured occasionally at special summer venues, such as church camps or temperance meetings. For example, in the 1880s, he made regular summer appearances at the Silver Lake Assembly, a Methodist church camp in upstate New York. He also lectured in the summer at Oak Bluffs Chapel on Martha's Vineyard, another Methodist camp.[24]

Throughout his career, New York served as his base of operations, and he sometimes gave summer lectures in the city or in nearby towns and cities in upstate New York, such as Hudson, Kingston, and Poughkeepsie. Overall, July seems to have been his least active month. In some years, he almost certainly spent the summer months traveling in Europe, developing new material for his lectures. Newspaper accounts of his foreign travels are not very reliable, however. For example, in August 1872, the *Hudson Evening Register* stated that Cromwell was returning to lecture in Hudson after two years of travel in Europe, but the data in Appendix 1 show that he was lecturing in the United States for most of the previous two years.[25] Perhaps a more accurate statement would have been that he was returning after two summers of travel in Europe. The same newspaper announcement also described his visit as part of a "farewell tour of America," which obviously was not true. This may have been part of a marketing strategy often employed by showmen, including Cromwell, to gin up interest in lectures. Announcements frequently appeared in newspapers proclaiming that a course of lectures was in its final week, only to have the run extended due to "popular demand."

Professor Cromwell's lecture tours were heavily weighted toward cities in the Northeast and Midwest, presumably those most readily accessible by rail from New York. He returned repeatedly to major cities like New York, Brooklyn, Boston, Philadelphia, Albany, Syracuse, Rochester, Buffalo, Pittsburgh, Cleveland, Cincinnati, Indianapolis, Chicago, Detroit, and St. Louis (Appendix 1). Engagements in these large cities often lasted for two weeks or more, with lectures given five or six nights a week, sometimes with Saturday afternoon matinees as well. In between, Cromwell visited many smaller towns and cities: Batavia, Lockport, Cortland, Cazenovia, Penn Yan, Elmira, Yonkers, Sing Sing, Utica, Peekskill, and Saratoga Springs in New York; Williamsport, Erie, Chester, and Lancaster, Pennsylvania; Sandusky, Dayton, and Toledo, Ohio; Evansville and Richmond, Indiana; Grand Rapids and Jackson, Michigan; Hagerstown, Maryland; Wilmington, Delaware. The ability to travel quickly by rail was a great advantage to an itinerant lecturer like Professor Cromwell. During the 1880s, Cromwell lectured on Sunday nights for months at a time in various New York theaters (Appendix 1). On weekdays, he made extended forays into upstate New York, going as far west as Buffalo, usually for engagements of one or two nights in each city or town.

Cromwell and his wife made at least one summer vacation trip to the western United States in 1890, visiting Colorado (Fig. 7) and Utah (Fig. 8) and possibly California. He took his lantern and slides with him and made lecture appearances in Denver, Pueblo, Colorado Springs, and Salt Lake City (Appendix 1). Cromwell also made a few forays into the southern states, lecturing in Washington, D.C., Maryland, Virginia, South Carolina, and New Orleans, and he incorporated a lecture on "The Sunny South" into his repertoire (Fig. 9). In 1885, the *New York Spirit of the Times* reported that "There was a hearty round of applause when he promised to illustrate a tour through the Southern States—a part of the world with which our public is much less familiar than with Europe…. The South is a foreign country to the average Northerner, and Professor Cromwell might lecture upon it for a year most profitably."[26] In 1886, a new feature was added to his lectures on the South:

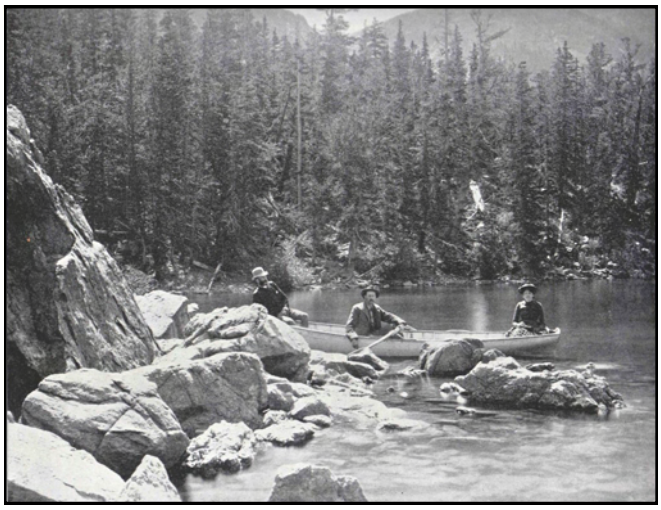


Fig. 7. Professor Cromwell (left) and his wife (right) on Fen Lake in Colorado, 1890. From: Cromwell, *America* (1894). Wells collection.

Fig. 8. The Mormon Temple under construction in Salt Lake City, Utah, 1890. The construction of the temple took 40 years and was completed in 1893. From: Cromwell, *America* (1894). Wells collection.

Charleston Before and After the Earthquake (which occurred in August 1886).

From time to time, Cromwell extended his lecture tours into Canada, mostly to cities near the border, including Ottawa, Montreal, Toronto and Hamilton, Ontario, as well as Halifax, Nova Scotia (Appendix 1). The record of his lecture tours in Canada may be incomplete, because I did not have access to searchable digital files of most Canadian newspapers. At least once, in the spring of 1888, Cromwell lectured on Canada, our Border Friend. There also are hints in various newspaper accounts that Cromwell took his stereopticon to Europe and gave lectures there, but again, I have not been able to search European newspapers.

Fig. 9. Professor Cromwell and his wife (sitting on the second deck) on the Oklawaha River, Florida. Cromwell may have used this photograph in his lecture on "The Sunny South." From: Cromwell, *America* (1894). Wells collection.

Professor Cromwell's Lectures

The main focus of Professor Cromwell's lectures was European scenery and art. Among his favorite subjects were England, including London, fine homes and palaces, and Westminster Abbey; Ireland, Scotland, and Wales; France, especially Paris, the Louvre, and Versailles; Italy, Rome, and the Vatican; Germany and the Rhine; Switzerland and the Alps; Jerusalem and the Holy Land; Constantinople; and Moscow and St. Petersburg (Fig. 10). Less frequent subjects included Holland and the Dutch; A Summer Ramble in Sweden; Belgium and Brussels; the Scottish Highlands and the Homes of Burns and Scott; Turkey; Greece; Egypt; the Orient (the Middle East) and Mexico and South America (Fig. 11). He does not seem to have visited or lectured on Asian countries such as China and Japan.

Fig. 10. Professor Cromwell took his audiences on a tour of major European cities, with views such as Notre Dame cathedral in Paris and the Tower of London. Wells collection.

Fig. 11. Cathedral in Mexico City, perhaps one of the views shown in Cromwell's occasional lectures on Mexico and South America. From: Cromwell, *America* (1894). Wells collection.

Cromwell gave lectures on similar topics under a variety of titles, such as Ireland and the Irish, Ireland the Emerald Isle, and Ireland and the Lakes of Killarney, but it is difficult to tell whether these were distinctly different lectures or just different names for the same thing. Sometimes he would give a broader travelogue with a title such as Around the World in 80 Minutes; A Tour Around the World; Wonders of the World; The World's Beauties; and Eothen, or Traces of Travel.[27] He also gave a few seasonal lectures, such as Christmas in London or Merry Christmas in All Lands.[28]

Views of the United States were less frequently shown, although sometimes he devoted a lecture to topics such as Patriotic Homes of America, America the Home of the Free, America 'Tis of Thee, or America Our Home. Cromwell also frequently inserted local views of subjects of interest to a particular audience, such as Niagara Falls (Fig. 12), even if the main lecture was on England or France. Overall, American scenes appear to have been a minor part of his lecture repertoire, so it is surprising that the only album of photographs published by Cromwell was entirely composed of views of America.[29]

Cromwell attended a number of world's fairs and expositions in the United States and Europe and incorporated lectures on these events into his repertoire. These included the International Exhibition in Paris in 1867, the Centennial Exhibition in Philadelphia in 1876, the Paris Exposition of 1889, and the Columbian Exposition in Chicago in 1893.[30] From the beginning of his career, Cromwell placed a major emphasis on statuary and sculpture, because audiences loved the apparent three-dimensional appearance of these

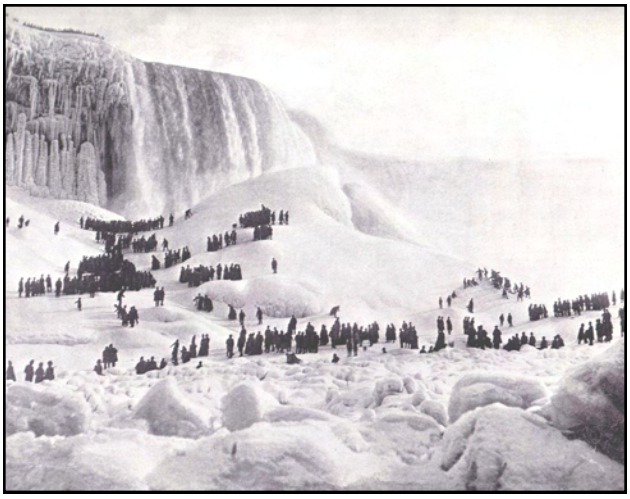


Fig. 12. Niagara Falls in winter, from Cromwell, *America* (1894). Wells collection.

subjects. Sometimes he devoted an entire lecture just to statuary. He even published a list of the statuary slides in the "Cromwell collection."[31] Presumably slides of sculpture would have been a major focus of his lectures on international expositions (Fig. 13).

Fig. 13. Professor Cromwell attended a number of international expositions and gave lectures on them. The Eiffel Tower (left) was built for the Paris Exposition of 1889. Sculpture exhibited at expositions (right) was a favorite subject of Cromwell's lectures. Wells collection.

There are hundreds of short descriptions of Cromwell's lectures that appeared in newspapers. These probably give a fairly accurate view of the content of his lectures. Determining how audiences reacted to these shows is another matter. Newspaper articles generally did not carry bylines in the 19th century, so it is very difficult to discriminate between objective reports on his lectures and puff pieces fed to the papers by Cromwell or his managers. Most newspaper accounts of stereopticon lectures, including Cromwell's, were laudatory. Audiences usually were described as large and enthusiastic or delighted.

Even when audiences were small, this often was attributed to a lack of sophistication in the local population rather than any fault of the lecturer. After Cromwell's show closed in Salt Lake City in 1890, the local paper complained that "The outcome of the venture, we are sorry to say, is not one that speaks well for the art tastes of Salt Lake, but the whole truth is that a week was rather too long to put in here, and Salt Lake was never noted for the patronage she bestowed either upon lectures or concerts, no matter how high their grade."[32] Newspapers often took pains to assure their readers that even when audiences were disappointingly small, the people in attendance comprised the most educated and sophisticated citizens: "A somewhat larger, though still too small, audience greeted Prof. Cromwell in his second entertainment at Boyd's opera house [Fig. 14]. The audience, though small, was composed of some of the most cultured of Omaha society." This writer went on to disparage the tastes of the local population: "No doubt when the burnt cork artists [black-face minstrels] appear at this theater next week, with their jokes in the vintage of '49, standing room will be at a discount, while an edifying and instructive entertainment is allowed to draw light houses."[33]

BOYD'S OPERA HOUSE.

Fig. 14. Boyd's Opera House in Omaha, Nebraska. Prof. Cromwell lectured here to disappointingly small crowds in April 1884.

Almost the only time newspapers published critical comments about stereopticon lectures was when a truly terrible showman arrived in town. One such unfortunate showman, Prof. Coe, appeared in Auburn, New York in 1879 and was compared unfavorably to Prof. Cromwell:

> An exhibition of dissolving views is a beautiful thing. As shown by Prof. Cromwell, probably the most successful showman in that line of business, they are simply fascinating….The spectator finds himself gazing at the beauties of a piece of classic statuary which gradually fades away, gathering new charms as it goes, and its outlines slowly changing until it stands forth in full relief…. To witness some such an exhibition as this the people assembled at the First M. E. church. They were disappointed.
>
> A little back of the center of the church, Prof. Coe had erected a platform. On a standard by its side, he had affixed a magic lantern, and a magic lantern show was all he had wherewith to satisfy the people who had expected something very different. And it wasn't even a good magic lantern show….
>
> The professor had some trouble with his lamp and stopped to fill it up with oil. The lull in the program was taken advantage of by the reporter to leave…. It is only just to say that the most disappointed of the spectators were the good church people who had hired "dissolving views" and had got a magic lantern show.[34]

Cromwell dressed in formal attire for his lectures, with "a swallow tail coat and patent leather shoes,"[35] but his style of lecturing was informal. One newspaper compared him to the humorist Artemus Ward.[36] Cromwell provided a running commentary to accompany his pictures, but did not dwell on trivial details. From time to time, he sat at his piano or melodeon to provide some appropriate music. He also interspersed his remarks with jokes and puns to keep the audience engaged. A description of a lecture given at McCormick Hall in Chicago in 1878 is fairly typical:

> Prof. Cromwell is giving at McCormick Hall this week a very instructive and artistic series of descriptive lectures, in which he brings his hearers face to face with the most notable sights and art treasures of the Old World. He has brought the camera to his aid in perfecting a series of representations by enlarging stereoscopic views to the dimensions of a diorama, and accompanies them with a running commentary of a highly entertaining character…. The pictures are thrown upon a large screen, the hall being in total darkness, and the effects are so exceedingly realistic that an evening spent with Mr. Cromwell in his travels is quite as satisfying as a trip through the actual scenes which he presents. The exhibition of the works of the great Thorwaldsen was one of the most charming features of last evening's exhibition [Fig. 15]. These magnificent groups stood out in the darkness in all their beauty, and gave the spectator as complete a presentation as could be afforded by the originals…. These were but a small part of the entertainment, which began with a view of the Grand Canal of Antwerp, and carried the witness through the magnificent scenery of the Rhine, with views of Cologne, Mayence [Mainz], Baden Baden, Berlin. Mu-

Fig. 15. Sculpture by the Danish artist Bertel Thorwaldsen (1770-1844) was a popular subject for Prof. Cromwell's lectures, because his slides gave the illusion of three-dimensional reality. Wells collection.

> nich, Vienna, and the smaller, but no less interesting historic towns. The illusion is perfect, and makes one forget that he is gazing upon an enlarged photograph, and Mr. Cromwell shows exquisite tact in his intelligent way of hinting at, rather than lecturing upon, the sights to which he introduces us, and his remarks are enlivened with a vein of quaint humor which occasionally startles the audience into a laugh.[37]

Cromwell's use of humor to liven up his lectures was a common theme in descriptions of his shows. According to the *Boston Globe*, "The lecturer is a humorist in a delightfully dry way, and his little touches of sarcasm sometimes directed at some ludicrous though time-honored national custom, or his inexhaustible fund of witty small talk and apt stories of incidents in his personal experience keep his auditors in the happiest possible frame of mind, and send them home in just the right condition for a sound night's sleep."[38] Often the jokes and humorous slides that Cromwell inserted into his talks had little or nothing to do with the main topic of the lecture. In one lecture in Chicago in 1878, Cromwell was lecturing on the art of Paris, when he suddenly inserted a joke into the talk:

> The busy Seine, the different compartments of the Louvre, and a number of its most celebrated antiquities were included in the programme, which was lightened by a number of surprises, in one of which the Professor caught his audience. After showing a number of beautiful statues, two life-size baboons seated upon the trunk of a tree were displayed. The usual pause followed, and a young lady just returned from "abroad" was heard to murmur, "Yes. I remember that—what do you call him? I've forgotten." No one smiled until the Professor explained the group as "Adam and Eve, according to Darwin."[39]

In addition to music and humor, Professor Cromwell used a number of other devices to keep his audiences engaged. One common technique, employed by many stereopticon lecturers, was to throw in a few scenes of local interest. For example, during a lecture on Paris, Cromwell might insert some views of local streets or buildings that were likely to be familiar to his audience (Fig. 16).

Fig. 16. Cromwell often inserted slides of local scenes, like this view of Canal Street in New Orleans, into his lectures to keep the audience interested. From: Cromwell, *America* (1894). Wells collection.

Sometimes he also inserted portraits of well known people. In the 19th century, audiences enjoyed seeing photographic portraits of famous people, much as people watch the antics of the rich and famous on television today. The actress Julia Marlowe (Fig. 17) described one such incident that occurred in 1888, when she was young and not very well known:

> The well-known lecturer, Cromwell, who had seen my performances and believed that I showed some promise, was giving a series of Sunday night stereopticon entertainments at the Grand Opera House, New York, during the winter of 1888. His pictures were thrown upon a screen and accompanied by some words of comment by the lecturer. Those of notables were among his slides, and with the hope of giving the public some knowledge of me he kindly introduced my picture. One week that winter

Fig. 17. When Julia Marlowe was not yet a famous actress, Prof. Cromwell showed a slide of her in one of his lectures that she attended. Wells collection.

> my instructress and I received an invitation to come to the Grand Opera House the following Sunday night, and see my portrait thrown upon a screen…. The public knew little of me and seemed content to rest in dense ignorance. Mary Anderson as Galatea was the first picture shown. There was a murmur of surprise when the features of a young girl were next displayed on the screen and the lecturer said: "For the time, at least, America has lost its Mary Anderson. She is delighting audiences on the other side of the ocean. But here we show you the picture of Julia Marlowe, a young classic actress who is bound to take the place of our Mary, and so compensate us for what London has stolen from us." This was flattering, to say the least, but I fear it proved of little interest to any of the auditors except to my instructress and myself. The words were greeted with a faint ripple of applause, but none of the audience seemed to feel they were very enlightened.[40]

On another occasion, Cromwell displayed a portrait of Henry Ward Beecher (Fig. 18) at a lecture in Newport, Rhode Island, which, according to the local newspaper, was "not enthusiastically received." Although Beecher was a famous orator and long-time pastor of Plymouth Church in Brooklyn, he also had a somewhat sketchy moral reputation because of a love affair with the wife of a close friend. At the time of Cromwell's lecture, the husband had filed a lawsuit against Beecher for "criminal intimacy" with his wife.[41]

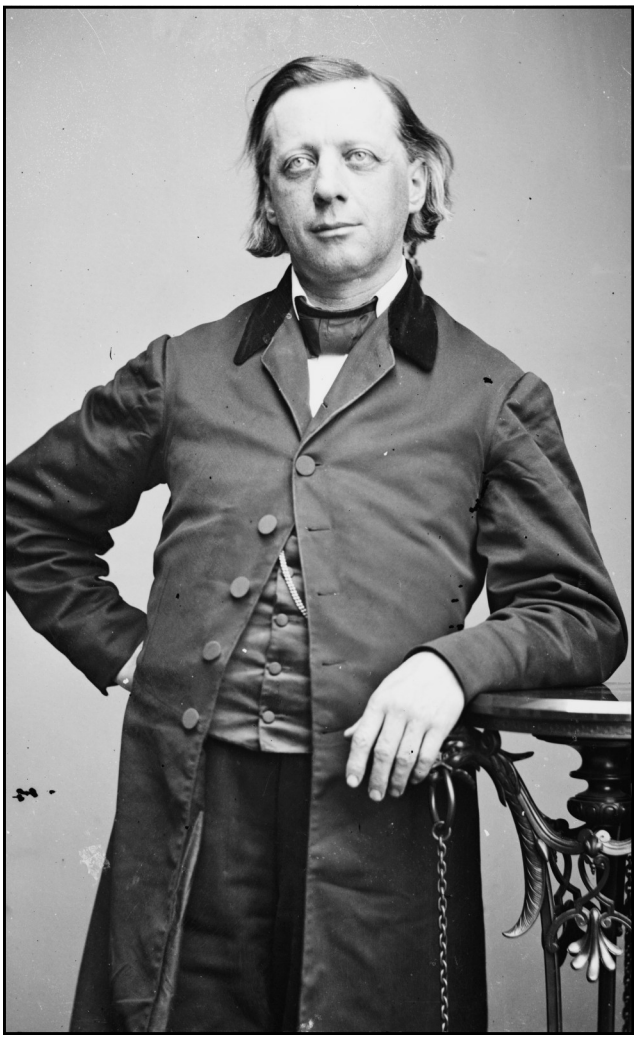
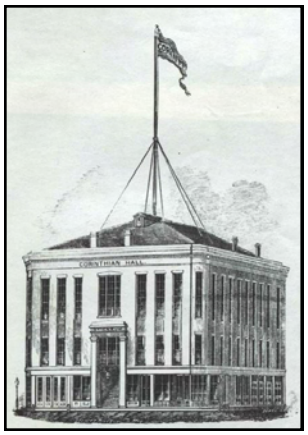


Fig. 18. Henry Ward Beecher, longtime pastor of Plymouth Church in Brooklyn, New York, and a popular lecturer. Prof. Cromwell showed a photograph of him to an audience in Newport, Rhode Island, where it was "not enthusiastically received" because of Beecher's affair with the wife of a friend. Wikimedia.

Cromwell's Lecture Venues

Throughout his lecturing career, Cromwell was booked into some of the largest available venues in the cities he visited. In the 1860s and 1870s, many of his lecture venues were

music halls or lecture halls, such as Corinthian Hall in Rochester, New York (Fig. 19), Music Hall in Kingston, New York (Fig. 20), Music Hall in Troy, New York (Fig. 21), and Hibernian Hall in Charleston, South Carolina (Fig. 22). Some of these halls, such as Chickering Hall in New York, could seat several thousand people and had grand interiors (Fig. 23). Others, such as Ellicott Hall in Batavia, New York, were smaller and originally had been built for other purposes (Ellicott Hall originally was a courthouse, built in 1802) (Fig. 24). In the 1870s and 1880s, many large and small cities built their own "Grand Opera Houses," and Cromwell lectured in many of these buildings. For example, in the 1880s, he spent many months giving regular Sunday evening lectures in New York's Grand Opera House (Fig. 25) and other theaters. He also lectured repeatedly in venues such as the Keystone Opera House in Reading, Pennsylvania; the Opera House in Utica, New York; the Collingwood Opera House in Poughkeepsie, New York; Pike's Opera House in Cincinnati, Ohio; and the Hodge Opera House in Lockport, New York (Fig. 26).



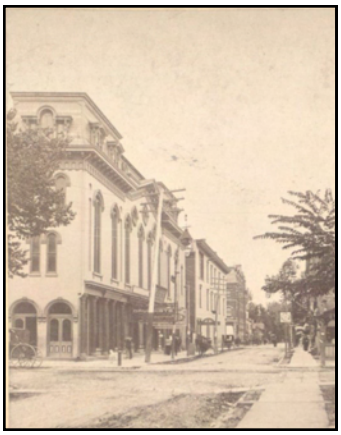


Fig. 19 (left). Corinthian Hall in Rochester, New York. Rochester Public Library. Fig. 20 (right): Music Hall in Kingston, New York. From a stereoview. New York Public Library.

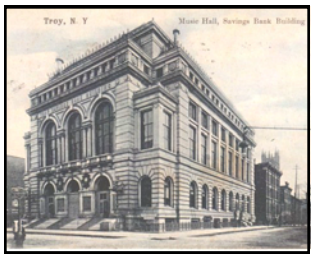


Fig. 21 (left). Music Hall in Troy, New York, 1908. From a postcard. Wells collection. Fig. 22 (right). Hibernian Hall, Charleston, South Carolina as it appears today.

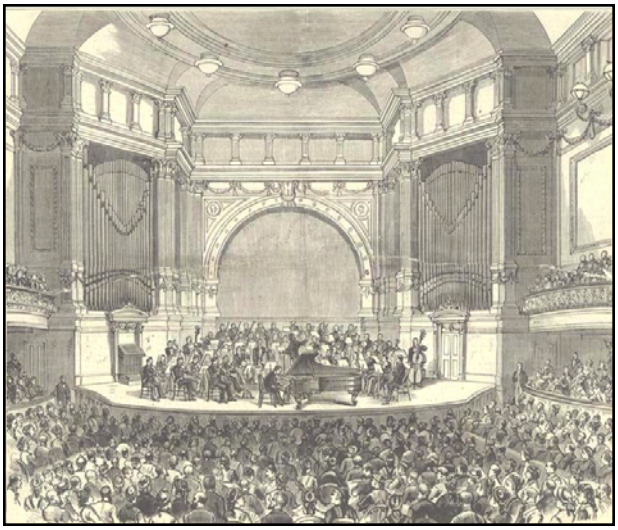


Fig. 23. Interior of Chickering Hall in New York, where Professor Cromwell presented his illustrated lectures in 1869 with Fallon's Stereopticon and again in 1876. New York Public Library.

Fig. 24. Ellicott Hall in Batavia, New York (building on right), where Prof. Cromwell lectured in 1870, as it appeared in 1912. Originally built as a courthouse in 1802, Ellicott Hall burned down in 1918, to the embarrassment of the fire department, which was located in the adjacent building with the tall bell tower. From a postcard. Wells collection.

Fig. 25. The Grand Opera House in New York, a frequent venue for Professor Cromwell's lectures. From a stereoview. New York Public Library.

Fig. 26. Hodge Opera House in Lockport, New York, site of Professor Cromwell's illustrated lectures in 1877. Built in 1871, the building had an opera theater on the 3rd floor, with room for 1500 people. It burned down in 1881. A new opera house was built in 1882, without the tower. It burned down in 1928. From a stereoview.

Cromwell appeared in other kinds of venues as well. He made repeated visits to the Pittsburgh Exposition, held during the fall in a large building that included a Music Hall that could accommodate 5500 people (Fig. 27). He gave many lectures in Masonic Halls or Temples, including those in New York, Baltimore, Indianapolis, and Staunton, Virginia (Fig. 28). He sometime lectured in churches, although less frequently than in concert halls and opera houses.

Fig. 27. Pittsburgh Exposition Building, where Professor Cromwell lectured regularly. Library of Congress.

Fig. 28. Masonic Temple in Baltimore, site of Professor Cromwell's illustrated lectures. From a stereoview. New York Public Library.

A recurring venue for his lectures in Brooklyn, NewYork was the Pierrepont St. Baptist Church, often described in advertisements as the "Brooklyn Church Edifice" (Fig. 6), despite the fact that there were hundreds of churches in Brooklyn. One of his more spectacular church venues was the Church of the Disciples in New York (Fig. 29).

Fig. 29. The Church of the Disciples in New York, one of the more spectacular lecture venues for Professor Cromwell. The church was built in 1873 and demolished in 1899 to make room for a new building for the Manhattan Athletic Club. Cornell University Library.

The lectures he delivered in churches often included scenes of Jerusalem and the Holy Land, but overall, do not appear to have been any more religious than those given in other

venues (see Appendix 1). Presumably he ended many of his church lectures with dissolving views illustrating a hymn such as "Rock of Ages," which was a regular feature of his shows in all types of venues (Fig. 30). Cromwell generally did not lecture in churches on Sundays, but he did present Sunday lectures in theaters and other venues. The *New York Spirit of the Times* had mixed views about Sunday lectures: "Sunday night illustrated lectures are now regularly given by Prof. Cromwell at the Grand Opera-house, and Prof. De Morgan at Poole's theatre. They are interesting, instructive and afford find opportunities for flirtation. To attend them is not as good as going to church; but it is better than going to hear Bob Ingersoll lecture."[42] In another article, the same paper said, "The best place to go on Sunday is a church; but the severest moralist could find no fault with Prof. Cromwell's pictures."[43] Responding to criticism of his Sunday evening lectures, Crowell at one point vowed not to lecture again on the Sabbath, but quickly changed his mind, and his Sunday lectures continued for several years.[44]

Fig. 30. Professor Cromwell typically ended his shows with dissolving views of religious allegories such as "Rock of Ages" while singing the accompanying hymn. Borton collection.

Cromwell followed the practice of many stereopticon lecturers by donating the proceeds of some of his shows to charitable causes. Sometimes these were benefits for churches or Sunday Schools, although he seems not to have favored any particular denomination. He also did benefit shows for orphanages and poor houses. In 1875, on a trip to Utica, New York, he took time off from his shows at the Opera House to give a presentation to the patients at the New York State Lunatic Asylum, located in the same city (Fig. 31).[45] Cromwell

Fig. 31. The New York State Lunatic Asylum in Utica, New York was the site of Professor Cromwell's lectures in 1875. Opened in 1843, it was the oldest public hospital for the mentally ill in New York State. From a stereoview. New York Public Library.

also donated the proceeds of several lectures given in Brooklyn to the victims of the Brooklyn Theater Fire, which occurred on Dec. 5, 1876, and killed more than 300 people. Unfortunately, with his standard ticket price of 25 cents, Cromwell was able to raise only $35.50, a tiny portion of the $15,000 ultimately raised, mostly from wealthy donors.[46]

Fire in the Theater

The Brooklyn Theater fire of 1876 did not affect Cromwell directly, but the risk of fire was a constant danger for audiences and performers in 19th century theaters. Sometimes theater fires were started by the limelight apparatus used by stereopticon lectures, although Cromwell apparently was not responsible for any such fires. More often, gas light fixtures, and particularly gas footlights on the stage, ignited curtains and other flammable materials. An astonishing number of the venues where Cromwell appeared eventually burned down, and he had several close encounters with theater fires.

The most serious occurred in July, 1890, when the Walker Opera House in Salt Lake City (Fig. 32) was destroyed by fire. Cromwell had been lecturing in the theater for several weeks in June. It was closed when the fire broke out, but Cromwell's stereopticon and slides

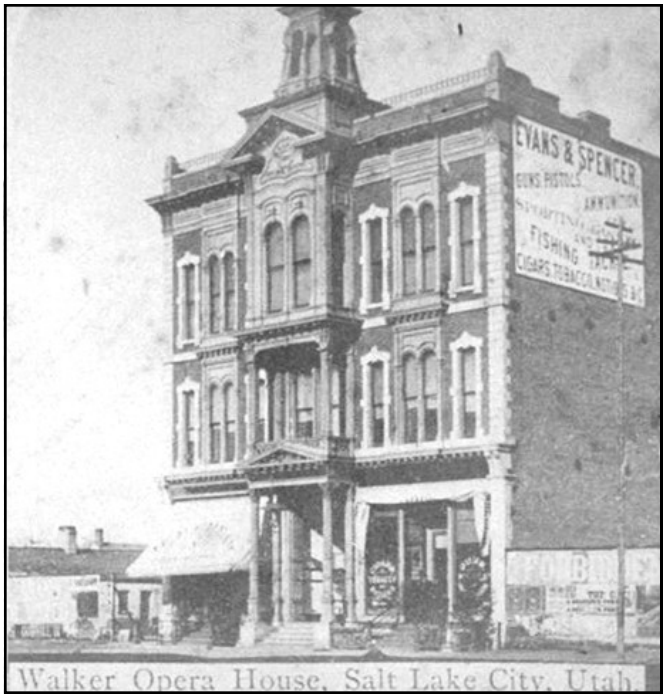


Fig. 32. In July 1890, the Opera House in Salt Lake City was destroyed by fire. Professor Cromwell's lantern and slides were stored in the theater and at first were thought to be lost, but much of his material was salvaged from the ashes. From a stereoview. New York Public Library.

were stored there, and his gas tanks for the limelight apparatus actually exploded as the fire spread. Initial newspaper reports suggested that he had suffered a grievous loss:

> One of the heaviest blows was that sustained by Cromwell, the lecturer, who puts his loss at $25,000 to $30,000. All his views, making up twenty-four lectures, the accumulation of thirty-two years of travel all over the world, went up in smoke. Len Grover, Jr. and Mr. Dwyer, who were among the first at the fire, tried in vain to save the boxes in which the views were stored, but they could not be reached, and they only succeeded in saving the instrument by which the views were enlarged. Mr. Grover broke the news to Prof. Cromwell at his lodging house; he was utterly prostrated and for a time almost like a man bereft of reason. His views—on which his lectures were built—have made him famous; they represented the work of a lifetime, and it might almost be said that his life was bound up in them. He said it would take five years' travel and toll, and an outlay of from twenty-five to thirty thousand dollars to make up his loss, and there were many of his views that could never be reproduced.[47]

A couple of days later, the news was better:

> Another bit of pleasant news in connection with the fire is that Professor Cromwell discovered on digging among the ruins that the lenses of his instrument, valued at $3,000, had escaped injury, and that some ten or twelve lectures had also escaped. The recovery of the lenses, by which he enlarges and throws out his beautiful pictures, makes it possible, with the views he has saved and those he has taken here, to give some of the lectures here he had counted on giving….The professor was overjoyed at the recovery of even a small portion of the works he had given up as lost.[48]

In any event, but the fall of 1890, Cromwell was back on the lecture circuit with his full repertoire of lectures.

The next spring, Cromwell had another close call, this time at the Detroit Opera House:

> Professor Cromwell, who was burned out in Salt Lake City not long ago, had a narrow escape in Detroit. He was lecturing there when he saw smoke curling up at the entrance to the opera house. Without showing any agitation he announced that the entertainment would be closed, and signaled to the operator to put the last picture in the stereopticon. The lights were then turned on and the audience left quietly. A few minutes later, the building was in flames, and before they were put out the loss had reached $50,000. Mr. Cromwell saved his stereopticon and views.[49]

After saving his slides and equipment from the fire, Cromwell moved to the Detroit Lyceum and resumed his lecture series the next night.[50]

Professor Cromwell and John L. Stoddard

For much of his career, Professor Cromwell was a direct competitor of John L. Stoddard (Fig. 33). Although Stoddard is now much better known than Cromwell, partly because he published his lectures, this was not always true. Born in 1850, Stoddard was 15 years younger than Cromwell and did not begin lecturing until 1878. When Cromwell was establishing himself as a lecturer in New York in the early 1870s, Stoddard was teaching Latin and French to bored schoolboys at Boston Latin School.[51] By the time Stoddard began lecturing, Cromwell had been on the road for a decade and was well known in cities from New York and Boston to Cleveland, Cincinnati, Chicago, and St. Louis. Stoddard started his lecture career in the Boston area in January 1878, initially under the management of the Redpath Lyceum Bureau.

Early in his career, Stoddard kept up a much lighter lecture schedule than Professor Cromwell, who often lectured five or six nights a week, sometimes with an additional Saturday afternoon matinee. When Stoddard appeared at a Boston

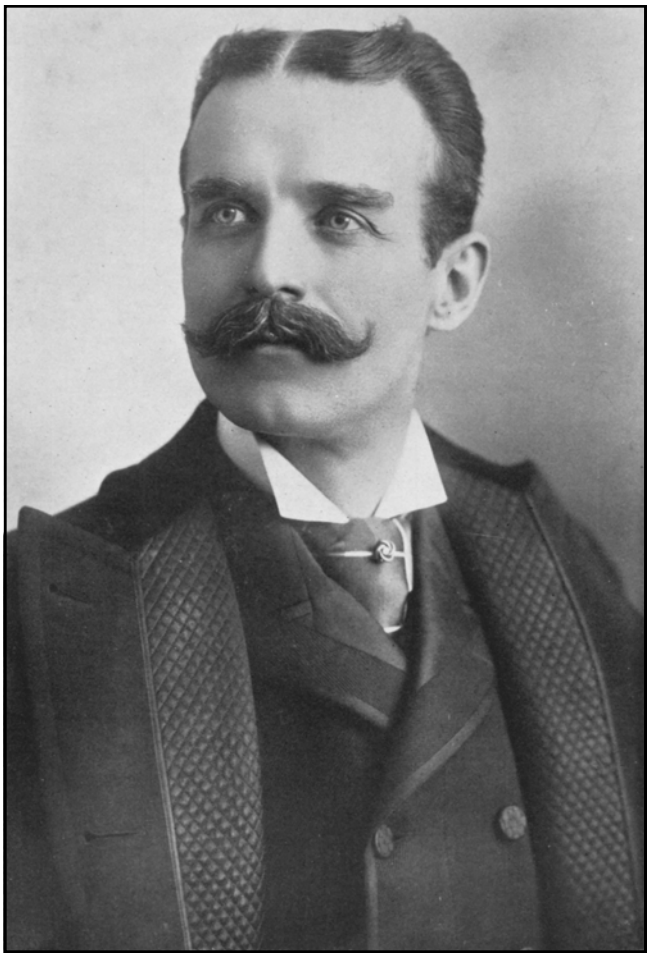


Fig. 33. John L. Stoddard (1850-1933) was one the major competitors of Professor Cromwell on the lecture circuit. Stoddard was 15 years younger, so Cromwell already was well known when Stoddard began lecturing. Wells collection.

church in January 1878, he lectured only on Tuesday evenings, with a different topic each week.[52] Later that year, Stoddard gave multiple lectures in the same week, but sometimes appeared in a different venue each night. For example, on October 13, 1878, the Boston paper announced a series of appearances in several Massachusetts towns, including Newtonville on Monday, North Cambridge on Tuesday, West Newton on Wednesday, and Newton on Thursday. Stoddard kept up a similar schedule of one-night appearances in December, lecturing during one week in Providence, Rhode Island, and Kingston, Boston (2 venues), Abington, and Dorchester, Massachusetts. Meanwhile, Professor Cromwell had a month-long engagement in Chicago in October and November, 1878, and another 12 days in Milwaukee in November and December, each with lectures almost every night.[53]

In 1878 and 1879, many of Stoddard's lectures were in New England, and he often found himself retracing the footsteps of Professor Cromwell, sometimes appearing in a venue previously visited by Cromwell. For example, in 1879, Stoddard appeared at Huntington Hall in Lowell, Massachusetts, which previously had hosted both Fallon's stereopticon and Professor Cromwell. Stoddard gave five lectures on European subjects from October 7 through October 31.[54] In one of his first lecture engagements outside of the Northeast, Stoddard visited Pike's Opera House in Cincinnati in January, 1879, where Cromwell had appeared about a year earlier (see Appendix 1). The Cincinnati newspaper gave this comparison of Stoddard to Cromwell: "Prof. J. L. Stoddard, of Boston, who has been here two weeks, has not had the success which should have crowned his efforts. His lectures have been remarkably good, full of useful information, and impressing forcibly the main features of the objects shown in his views. Perhaps his views are not in all cases so fine as those presented by Cromwell, but his lectures more than make up for any defect of this kind."[55]

During the 1880s and 1890s, Cromwell and Stoddard frequently found themselves in the same city at the same time. In March, 1889, Stoddard was lecturing on weekdays at Daly's Theater in New York on England, Holland, Belgium, Florence, and Rome. Cromwell was lecturing on Sunday evenings at the Grand Opera House, including one lecture on Rome, the City of the Caesars and Popes.[56] In December, 1890, announcements for both lecturers appeared on the same pages of the *Boston Globe*, with Cromwell appearing at the Tremont Theater and Stoddard at Boston Music Hall. Cromwell gave a lecture on the Paris Exhibition of 1889, while Stoddard was lecturing on Paris in the Reign of Terror. The following week, Cromwell was again at the Tremont, lecturing on Berlin and the German Empire, while Stoddard was at Music Hall lecturing on Sweden, Queen of the Baltic. The week after that, Cromwell lectured on Italy at the Tremont, while Stoddard lectured on Norway at Music Hall.[57] This sort of simultaneous appearance occurred repeatedly in other cities as well. It would be interesting to know whether either man ever attended the other's lectures. Certainly they had ample opportunity to do so, because they often lectured on different nights, but I have not found any record of their having met.

A Touch of P. T. Barnum

Professor Cromwell's use of the term "art entertainments" to describe his shows provided a veneer of respectable art scholarship for his presentations. Yet there was always lurking just beneath the surface a touch of Barnum-like humbug, and at heart, Cromwell was more a showman than a scholar. Like many showmen of his era, Cromwell was an energetic self-promoter, as shown by his numerous claims to have invented the stereopticon, to have been the first to use limelight illumination to show lantern slides, and the first to use dissolving views.[58] Cromwell never mentioned his involvement with Fallon's stereopticon in his publicity pamphlets or

in newspaper interviews, but he frequently borrowed letters of endorsement originally directed to Fallon by literary figures such as John Greenleaf Whittier, Oliver Wendell Holmes, Ralph Waldo Emerson, and Henry Wadsworth Longfellow, claiming that these letters had been addressed to him.[59] Longfellow, for one, became impatient with this sort of unauthorized claim of endorsement. Writing to a friend who apparently had asked about Professor Cromwell, Longfellow said "I do not know Professor Cromwell; I never saw him nor his 'works of art,' and never wrote him any letter of any kind."[60]

Perhaps the pinnacle of self-promotion was an interview Cromwell gave to the *Salt Lake Herald* in 1890 in which he contrasted his shows with "tawdry panoramas and catch-penny magic lantern shows":

> "How do you do it?"
>
> "You shall see for yourself on Monday evening," said Prof. Cromwell, knocking the ashes from his Havana, "but I don't mind giving the public a general idea of my art entertainments. No one realizes better than myself how shabbily people have been imposed upon with tawdry panoramas and catch-penny magic lantern shows. For those who have been surfeited with that sort of thing, I have in store something that will both surprise and interest. My exhibition is intended especially for people who have familiarized themselves, by reading or personal observation, with the delights of foreign travel. The illustrations are very truthful and have received the endorsements of hundreds of eminent travelers and scholars. Oliver Wendell Holmes once said that an evening with me was 'the grand tour, minus the passport and the bills of exchange, the voyage and the accidents, the inn keeper's reckoning, the swoop of the custom house officer, the incubus of the Cicerone [a tour guide], the tables, a look at which gives appetite to its quietus, and the beds which are cities of refuge to all murderers of sleep.' For which I am very much obliged to Dr. Holmes."
>
> "How does your instrument differ from the magic lantern?"
>
> "In this way. It gives depth and tone to the subject, particularly when the latter is a statue. It stands out in relief, and the screen upon which the view is projected becomes invisible. The magic lantern gives merely flat pictures. My views are very different from these; they are absolutely perfect, and the real beauty of a statue is revealed in its entirety. The apparatus I call 'Cosmoscope' is unique and a secret with myself. The effect it is capable of producing can never be rivaled until the same cause produces them, which I shall take good care to prevent. My collection includes 15,000 views, and these I do not present in a mere hodge podge. An evening is set apart for each city or country illustrated. In my oral explanations I avoid being dry or diffuse, and simply explain concisely and clearly as my own personal observations abroad enable me to do."
>
> "What think you of art progress in America?"
>
> "Considering the advantages afforded the advancement is certain and rapid. Naturally the ignorant do not incline toward art. Some people think muscle all sufficient, and give little heed to the aesthetic. This is particularly true of the laboring classes in England. It gratifies me to see indications that people in this country are beginning to show a nicer appreciation of the true in art and the demand for paltry cheap stuff is declining.
>
> In reproducing the world's choicest art treasures through the medium of my entertainments, I trust that I am doing something to cultivate an appreciation of the good and the beautiful, and to foster the power of discrimination between the true and the false."[61]

Reading this interview almost suggests that for Cromwell, time had stood still. By 1890, the era of "tawdry panoramas and catch-penny magic lantern shows" had long since faded from memory, having been replaced by hundreds of itinerant stereopticon lecturers who presented dissolving views of foreign travel. Many of these lecturers featured works of art and sculpture, so there was little that was unique about Cromwell's shows, and certainly nothing secret about the apparatus he used. Americans were viewing works of art in major museums established in New York, Boston, and other cities, and at major international exhibitions. The statement by Oliver Wendell Holmes, alleged to be a comment on Cromwell's show, first appeared in advertising for Fallon's Stereopticon nearly three decades earlier, years before Cromwell gave his first stereopticon lecture.[62] Even the portrait sketch of Cromwell published with this article depicted him as he appeared nearly 20 years earlier. Indeed, the whole interview reads as if it had been written in the 1860s. Compare the language of this newspaper piece with this newspaper article quoted in Fallon's Stereopticon program, published in 1863:

> We cannot refrain from calling your attention to the advantage of this exhibition as means of educating and elevating the popular taste. We often lament, that in a land like our own, where art is yet in its infancy, masterpieces of sculpture and painting are so rarely seen by the masses; and we sigh for the great galleries of the old world, whose treasures are open to all, without money or without price. But with the apparatus of which we have been speaking, a gallery of

> choicest sculpture may be carried away to any New England village, and its matchless marbles displayed to all the people; and that for no larger fee than is readily paid for the privilege of gazing at bedaubed acres of canvass dignified with the name of "Panorama."
>
> We need hardly say that the "Stereopticon" is no mere "magic lantern,"' with the addition of the ordinary calcium light apparatus. It is wholly unlike every thing of that kind that you have ever seen. The private exhibitions of the pictures attracted so much attention that Mr. Fallon consented to let them be shown publicly in Philadelphia, where one of the largest halls was filled night after night, for more than thirteen weeks, with admiring spectators. Having had the pleasure of seeing the "Stereopticon" in Lawrence and in Boston, (at a private exhibition which was enthusiastically praised by Oliver Wendell Holmes and other excellent critics, who were present), we venture, without the solicitation or knowledge of the proprietor, to commend it to the patronage of our people.....[63]

Cromwell found other ways to keep his name before the public. At one point, he lent his endorsement to a patent medicine, St. Jacob's Oil, a liniment said to cure a variety of ailments (Fig. 35). In the case of Professor Cromwell, it was said to have cured his rheumatism. Many similar announcements of his supposed cure appeared in newspapers across the country: "Prof. Cromwell, whose magnificent Art Illustrations are world-famed, says that he had some time ago suffered excruciating torments from rheumatism, and had tried all kinds of medicines and so-called cures—all without effect. He heard, however, of St. Jacob's Oil and resolved to give it a trial, which he did, and its effect on him was almost magical. A complete cure was effected, and since then he has never suffered from rheumatism."[64] This sort of celebrity endorsement of medicines and other products was common at that period. For example, Prof. E. Warren Clark, another stereopticon lecturer, endorsed a patent medicine called Dr. Munyon's Paw-Paw Elixir, and Henry Ward Beecher lent his name and image to advertisements for Pear's Soap.[65]

Professor Cromwell Barnum-like sense of showmanship is also evident in his participation in some distinctly low-brow entertainments. In 1889, while lecturing at the Bijou Opera House in New York, Cromwell added to his show an appearance by Blind Oscar Moore, an African-American child said to have a phenomenal memory:

> A tiny, sightless, negro child, scarcely more than a baby, entertained, amused and instructed a big audience at the Grand opera house. This little fellow was not half as high as the chair beside which he stood;

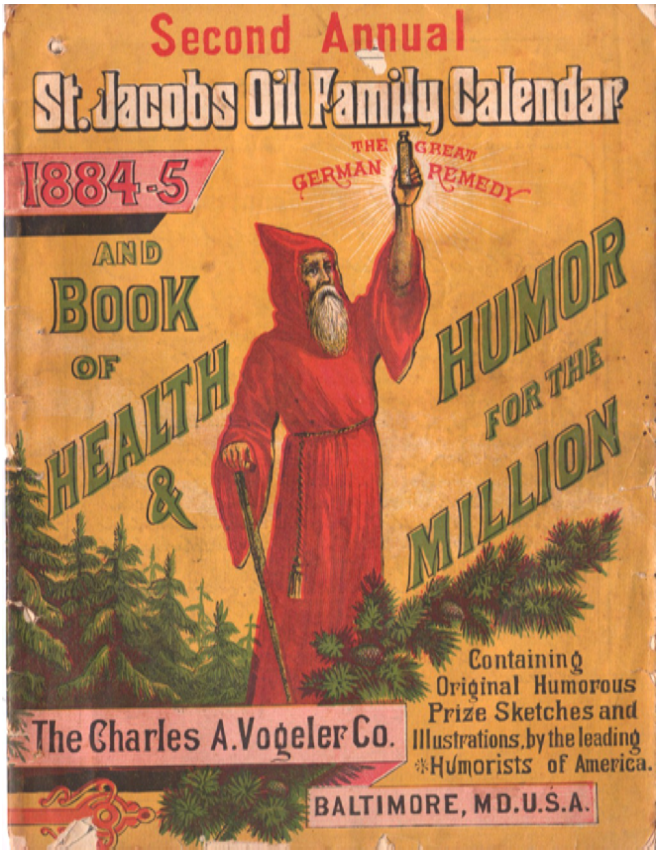


Fig. 35. Advertising pamphlet for St. Jacob's Oil, a patent medicine that was purported to have cured Professor Cromwell's rheumatism. Wells collection.

> and the top of a coachman's whip, which he held in his hand, towered away above his head. The little mahogany prodigy is named Oscar Moore; he is 3 years and a half old, and he will add in a striking and peculiar manner to the list of infant phenomena. Last night Prof. Cromwell had him as a new feature in connection with his illustrated art lectures.
>
> Oscar's specialty is his memory. He is a walking encyclopedia for facts and a living arithmetic for figures. Hundreds of questions were fired at him, covering all sorts of subjects, from the number of seconds in a year to the population of the principal cities in China and the number of letters in the Bible……
>
> 'Now, Oscar, speak up and tell the ladies and gentlemen how many inhabitants has London,' began Prof. Cromwell. But Oscar was busy playing with the chair beside which he stood and laughed gleefully as he nearly knocked it over. Then the whip which he held in his hand became interesting and he hammered the end of it on the floor as any other

> baby might have done. Finally, having sufficiently amused himself he condescended to pipe out in a high falsetto: 'London has a population of 3,532,441. A great many other cities followed in rapid succession.[66]

The paper went on to describe numerous other feats of memory: reciting the alphabet backwards, counting from 1 to 10 in a dozen different languages, including Latin and Greek, giving the year of Shakespeare's birth (although he did not know who Shakespeare was until told by Prof. Cromwell), etc. How all of this was made to fit into Cromwell's art lecture is not clear. Supposedly born in Waco, Texas, in 1885 to two former slaves, Blind Oscar Moore became a performer and toured the country for a number of years, at least until he was 6 years old, sometimes being described as "Prof. Moore" or "The Human Phonograph."[67]

That same year, also at the Bijou Opera House, Prof. Cromwell took part in a performance by the well-known mind-reader and spiritual medium J. Randall Brown. Brown had been on the entertainment circuit since the 1870s, giving mind-reading performances and conducting séances. On this occasion, he enlisted Prof. Cromwell in a test of his mind-reading ability:

> Mr. Brown possesses the peculiar faculty which enables him to read what is passing in another's mind, and to prove his powers, he submits to the strongest tests. Recently at the Bijou theater, in New York, he did a thing that surprised and mystified a large and cultivated audience. A perfectly insulated wire had been strung from the theater to the Western Union office many blocks away. A committee was selected by the audience, and the committee told Professor Cromwell, the art lecturer, to go to the Western Union, place the end of the wire against his forehead and think of a number. This was done and in the theater, Mr. Brown touched his own forehead with the other end of the wire. Almost instantly he lost consciousness of his own individuality and was able to read all that was passing in Professor Cromwell's mind. There he saw the figures "742," and turning he wrote them on a large black board, in plain sight of the audience, afterward turning the board with its back to the auditorium. Then Professor Cromwell was requested to return, and on reaching the theater, the committee asked him the number that had been in his mind at the Western Union. His answer was "742."[68]

So how did Cromwell acquire his Barnum-like sense of showmanship? It turns out that he probably learned it directly from the master showman himself. In the mid-1860s, Matthew Brady, or someone from his studio, photographed a number of Barnum's employees and performers. In one photograph, we see Professor Cromwell, standing on a stool and towering over one of Barnum's troupe of performing midgets, known as the Lilliputian King (Fig. 36).

Fig. 36. Photograph by Matthew Brady of three of P. T. Barnum's employees, c. 1865, including John Drummond (left), Professor Cromwell (right) and the Lilliputian King. The exaggerated mutton-chop whiskers, which became something of a Cromwell trademark later in his career, probably are fake, as he also was performing as the clean-shaven "Father Reed" during this period (see back cover). Picture History.

In fact, Cromwell was closely associated with Barnum's troupe of midgets, including General Tom Thumb (Charles Sherwood Stratton, 1838-1883); his wife, Lavinia Warren Stratton (1841–1919); Lavinia's sister, Minnie Warren (1841–1878); and Commodore Nutt (George Washington Morrison Nutt, 1844–1881). This group of little people was one of Barnum's most popular attractions. He called them "the four smallest mature human beings ever known on the face of the globe." Barnum sent them on a European tour, and they even performed for Queen Victoria. Tom Thumb and his wife also were received at the White House by Abraham Lincoln. The usual routine of these performers included singing and dancing and impersonations of famous people, such as Napoleon.[69]

During the 1860s, Cromwell composed many pieces of music to be performed by this group, with sheet music for many songs featuring portraits of the performers (Fig. 37 on p. 47). The music for "The Fairy Bride Polka" included an image, taken from a Brady photograph, of the wedding of Tom Thumb and Lavinia Warren, an elaborate ceremony financed by Barnum at Grace Episcopal Church in New York. Other sheet music depicted one or more of the performers. One song, "The Female Auctioneer," was actually composed in part by Lavinia Warren, with an arrangement by Professor Cromwell. It was among the songs performed by the group at Barnum's American Museum in 1863, along with a piece called "The Old Folks," most likely written by Cromwell.[70]

Cromwell also was a musical performer. For example, he was listed as a performer in a church concert at the Church of the Puritans in New York. In 1863, the famous pianist Louis Moreau Gottschalk (1829-1869) gave a series of concerts in New York's Irving Hall. Among the performers accompanying Gottschalk was "the celebrated Quartette Club," which included Miss H. L. Searles, Soprano; Miss A. L. Goodall, Contralto; Mr. G. R. Cromwell, tenor; and Mr. W. P. Grier, basso."[71]

This same quartette also performed under the name Father's Reed's Old Folks Concerts, with George Reed Cromwell leading the group as "Father Reed" (see back cover). Hannah L. Searles sometimes used the stage name Miss H. L. S. Reed, or Hannah L. Reed, in this group, while the other two members performed under their own names.[72] Old Folks Concerts were not, as one might imagine, concerts for audiences of old people, nor were they performed by old folks. Instead, they represent a distinct genre of musical performance that involved performers dressed in colonial-era costumes reviving traditional church psalms and hymns and singing-school songs. The most famous group was Father Kemp's Old Folks, which worked out of Boston. It consisted of 30 or more singers, all dressed in period costumes.[73]

Cromwell's Father Reed's Old Folks apparently had only four singers, who also dressed in costume (see back cover). Working out of New York, they performed in a number of different venues in the city, including churches and theaters, and they toured through other cities in the Northeast and perhaps elsewhere.[74] Although Old Folks Concerts were ostensibly attempts at historical revival of old-time songs, the version practiced by Father Reed and his group was not entirely serious. One concert in Irving Hall, New York, was described as follows: "Specimens of the church music of the past century were sung with clever effect, the costumes and manners of the vocalists adding much to the quaint verisimilitude of the performances. Some semi-burlesque imitations of the usual style of antique psalmody excited great merriment and applause." When the group performed at the Ninth St. M. E. Church, they were assisted by "Thomas White, the celebrated comic singer."[75]

Father Reed's group often appeared on programs that included other forms of entertainment. For example, in 1863, Father Reed's Old Folks appeared at the Cooper Institute (Fig. 38) on a program that included Dr. Colton's Grand Exhibition of the Laughing Gas, which was to be administered to eight gentlemen and six ladies. One of the gentlemen to whom the laughing gas was to be administered was Commodore Nutt, appearing "by the kind permission of Mr. Barnum."

Colton also appeared with his laughing gas alongside the Excelsior Old Folks. This may be the same group by a different name, or another group imitating Father Reed's Old Folks. They appeared in "ye ancient costume of 60 to 100 years ago, and introduce the entertainment by singing a selection of those quaint songs which have rendered their names so popular throughout the country." One of the songs featured was Cousin Jonathan singing his famous "Evacuation" song, which was written by George Reed Cromwell (Fig. 39).[76] Later that same year, Father Reed's Old Folks appeared at Hope Chapel on Broadway with Duflocq's Holy Land, which apparently was a moving panorama.[77]

Fig. 38. The Cooper Institute in New York, where Father Reed's Old Folks, led by George Reed Cromwell, appeared on a program with Dr. Colton's Laughing Gas and Commodore Nutt. Museum of the City of New York.

Father Reed's Old Folks became sufficiently well known to be burlesqued by Bryant's Minstrels, one of many blackface minstrel groups that were popular in the 1860s.[78] In fact, while Father Reed's Old Folks were performing at Irving Hall in March 1863, Bryant's Minstrels were eight or nine blocks away at Mechanics' Hall, with a program that featured "Ye Old Folks Concert" directed by "Old Fatty Reed, Ye Ancient Conductor" (Dan Bryant). The program was described as a "Grand Soiree de Ethiopia, interspersed with jokes and comicalities," featuring "Cruelty to Johnny," "Vulcan at the Forge," and "Bryant's Laughing Gas."[79] The

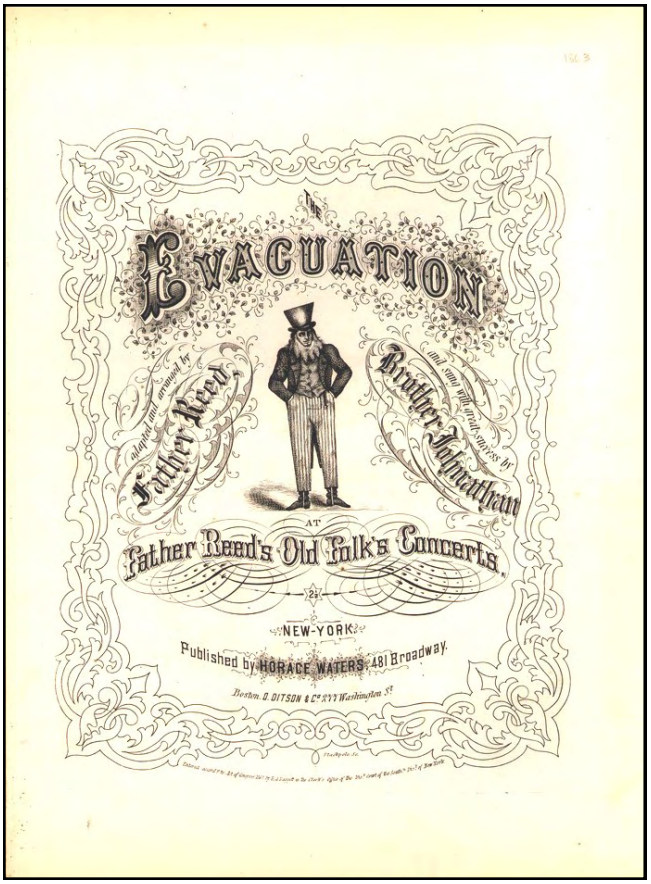


Fig. 39. Sheet music for "The Evacuation," a song composed by George Reed Cromwell for Father Reed's Old Folks. Brother Jonathan was a political cartoon predecessor of Uncle Sam as a symbol of the United States. Levy Sheet Music Collection, Johns Hopkins University.

last piece featured Dan Bryant as "Dr. Gas Colton."

By 1868, when Cromwell took over Fallon's Stereopticon, he was already fully immersed in the New York entertainment world. He was a successful song composer, a pianist, the leader of a singing group, a comic actor, and the author of at least one comic opera. He was familiar with entertainment venues he would later visit with his stereopticon, such as Irving Hall. His close association with Barnum's troupe of performing midgets may explain his interest in the diminutive prodigy, Oscar Moore.

It is even possible that Cromwell was introduced to the stereopticon while working for Mr. Barnum. Barnum had been showing dissolving views at his American Museum at least since 1845. Soon after Fallon's Stereopticon began touring the Northeast in the early 1860s, Barnum announced his own stereopticon shows, sometimes called the "stereoscopticon" and sometimes the Great English Stereopticon. One ad from 1863 read as follows: "Barnum's Museum—Minnie Warren, Commodore Nutt, &c. at all hours—Stereopticon and Dramatic Performances Afternoon and Evening." Another ad from 1865 includes the stereoscopticon among a varied program with giants, midgets, fat ladies, a three-horned bull, the largest living snakes, an albino boy, Bohemian glassblowers, and two glass steam-engines in motion. If Cromwell was already working for Barnum, who better than the "Professor" to provide a lecture for the stereopticon shows?[80]

It is not clear why Cromwell took up exhibiting Fallon's stereopticon in 1868. One possibility, which is purely speculative, is that he found himself out of work. Barnum's museum burned down twice, first in 1865, and a replacement building in March 1868. After the second fire, Barnum gave up on the museum business, presumably depriving most of his employees of their jobs. A few months later, in October 1868, Cromwell was exhibiting Fallon's Stereopticon at Irving Hall, the same theater where he had performed in concerts as George Cromwell and as Father Reed a few years earlier.[81]

Retirement

By the early 1890s, Professor Cromwell was winding down his lecture tours. In 1893, he seems to have given only a few lectures, including his regular fall course of Sunday lectures in New York; the Colombian Exposition in Chicago was a featured topic. He appears to have given even fewer lectures in 1894, with Sunday lectures at the Grand Opera House and Niblo's Garden in New York (Appendix 1). He made no announcement of his retirement, but by the summer of 1894, his name simply disappeared from the newspapers. In 1880, Cromwell had purchased an Italianate mansion in Bordentown, New Jersey, which previously had been owned by the well known portrait painter Samuel Waugh and later his son, marine artist Frederick Judd Waugh (Fig. 40). Presumably he lived there fulltime during his retirement years.

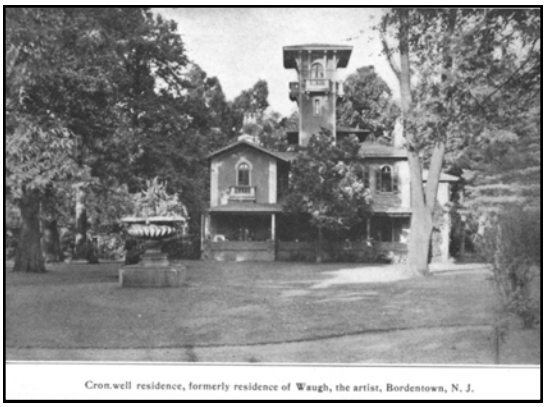


Fig. 40. Home of George Reed Cromwell in Bordentown, New Jersey, previously the home of Samuel and Frederick Judd Waugh, two well-known artists. From a 1906 postcard. Wells collection.

In 1894, following the example of Stoddard, Cromwell published an album of photographs entitled *America*.[82] The book was offered as a series of unbound portfolios for 10 cents each with a coupon printed in various newspapers (Fig. 41). Each number contained a series of unrelated photographs, mostly of the United States, but with a few photographs of Mexico and Canada. Presumably many of these had been used in his lectures.

George Reed Cromwell died in Bordentown in January 1899 of unknown causes. Despite his fame as a lecturer, he seems not to have merited a full obituary in either the New York or New Jersey papers; only brief death notices were published.[83] He had been on the lecture circuit for more than 25 years, giving thousands of illustrated lectures all over the country. By the time of his death, however, he was already fading from public memory.

Fig. 41. Advertisement in the *Philadelphia Inquirer* (1894) for coupons that could be used to purchase numbers of Cromwell's portfolio of photographs, *America, From Alaska to the Gulf of Mexico*.

Notes and References

1. L. J. Marcy. 1877. *The Sciopticon Manual*. 6th ed. (James A. Moore, Philadelphia), p. xxvi.

2. *New York Times*, February 27, 1898.

3. Cromwell is identified as having taken over John Fallon's Stereopticon in: Deac Rossell and Erkki Huhtamo. 2001. Fallon, John, *Encyclopeadia of the Magic Lantern*, ed. David Robinson, Stephen Herbert, and Richard Crangle (The Magic Lantern Society, London).

4. The only scholar to devote much attention to Cromwell is X. Theodore Barber, in an unpublished portion of his Ph.D. dissertation. See: X. Theodore Barber. 1993. *Evenings of Wonder: A History of the Magic Lantern Show in America.* Unpublished Ph.D. dissertation, New York Univeristy, vol. 1, pp. 283-289. A few other sources mention Cromwell briefly; e.g., Charles Musser. 1990. *The Emergence of Cinema: The American Screen to 1907* (University of California Press, Berkeley), pp. 31-32 mentions that Professor Cromwell took over Fallon's Stereopticon, but does not otherwise identify him; Gary D. Rhodes. 2012. *Emerald Illusions: The Irish in Early American Cinema* (Irish Academic Press, Portland, Oregon), p. 91 mentions Cromwell's lectures on Ireland, but incorrectly calls him Prof. A. G. Cromwell.

5. X. Theodore Barber. 1993. The roots of travel cinema: John L. Stoddard, E. Burton Holmes and the nineteenth-century illustrated travel lecture. *Film History* 5:68-84. Charles Musser, *The Emergence of Cinema* (see note 4), pp. 38-39, 221-222. Ann Vollmann Bible. 1999. John L. Stoddard: Distinguished lecturer and traveler. A case study of the Oberammergau Passion Play published lecture. *Chicago Art Journal* 9:22-45. Rick Altman. 2004. *Silent Film Sound* (Columbia University Press, New York), pp. 55-72. Gary D. Rhodes. 2012. *Emerald Illusions* (see note 4), pp. 91-97.

6. Terry Borton. 2013. 238 eminent American "magic lantern" showmen: the Chautauqua lecturers. *The Magic Lantern Gazette* 25 (1):3-35.

7. Major databases used in this study were *America's Historical Newspapers 1690-1922*, *Chronicling America 1880-1922*, *NewspaperArchive.com*, *The New York Times* (1851-1921), *The Hartford Courant* (1764-1922), *Brooklyn Daily Eagle* (1841-1902), *Chicago Tribune* (1849-1947), *California Digital Newspaper Collection* (1849-1911), *Colorado's Historic Newspaper Collection* (1859-1923), *Florida Digital Newspaper Library*, *Illinois Digital Newspaper Collection* (University of Illinois at Urbana-Champaign) (1903-1936), *Upstate New York Historical Papers*, *Suffolk County (New York) Historic Newspapers*, *Old Fulton New York Post Cards* (a database of New York state newspapers), *Pennsylvania Civil War Newspapers*, *Utah Digital Newspapers*, *Washington Historic Newspapers (1852-1892)*, *Google News*, *Google Books*. Three New York newspapers found in some of these databases were particularly useful because they covered theatrical events even in small towns and cities: *New York Spirit of the Times*, *New York Clipper*, and *New York Dramatic Mirror*. For most references to items in newspapers, especially in Appendix 1, I give the date, but not the page number, since the items can be found through online searching. Depending on the quality of the scanned images, it may or may not be possible to determine an exact page number for some papers.

8. Census information accessed through *Ancestry.com*.

9. George Reed Cromwell and A. C. Wheeler. 1875. *Descriptive Catalogue of the Principal Antique and Modern Sculpture: Represented at Professor Cromwell's Illustrated Lectures, or Art Entertainments, with Biographical Sketch* (G. F. Nesbitt, New York).

10. Vera Brodsky Lawrence, 1999, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong, vol. 3, Repercussions 1857-1962* (University of Chicago Press, Chicago).

11. George Reed Cromwell. 1868. *Memoir of J. N. Pattison*. (Press of Torrey Brothers, New York).

12. Cromwell and Wheeler, *Descriptive Catalogue* (see note 9) mentions that Cromwell directed a singing group, but does not identify it by name.

13. New York directories accessed through *Ancestry.com*.

14. Major E. M. Woodward and John F. Hageman. 1883. *History of Burlington and Mercer Counties, New Jersey, with Biographical Sketches of Many of their Pioneers and Prominent Men* (Everts and Peck, Philadelphia), p. 487.

15. *Brooklyn Daily Eagle*, Jan. 12, 1886, p. 2: "Professor Cromwell, the lecturer on foreign travel, has written a new play with an Irish hero in it that will be enacted by Roland Reed later in the season."

16. Pamphlet for *Cromwell's Art Entertainments* at the Brooklyn Athenaeum, for a Short Season, Grand Opening Night, Monday, Sept. 19th, 1870, which includes a biographical sketch of Cromwell. American Antiquarian Society collection, Worcester, Massachusetts.

17. "George R. Cromwell: something about the man with the wonderful Cosmoscope—from the tallow candle to Alladin's lamp," New Orleans *Daily Picayune*, Jan. 13, 1883.

18. Cromwell's involvement with Fallon's Stereopticon is discussed in: Kentwood D. Wells. 2011. The stereopticon men: on the road with John Fallon's Stereopticon, 1860-1870. *The Magic Lantern Gazette* 23 (3):2-35.

19. Announcement for Fallon's Stereopticon, exhibited by Prof. Cromwell, *New York Times*, Oct. 7, 1868. Irving Hall is illustrated in Wells, The stereopticon men (see note 18).

20. Huntington Hall is illustrated in Wells, The stereopticon men (see note 18).

21. These broadsides are illustrated in Wells, The stereopticon men (see note 18).

22. *Boston Journal*, June 4, 1869.

23. *Salt Lake Tribune*, June 22, 1890.

24. Silver Lake Assembly: *Rochester Democrat and Chronicle*, Aug. 13, 1883; *Nunda* [NY] *News*, July 18, 1885; *Western New Yorker* [Warsaw NY], July 16, 1885; *Wyoming County Times* [Warsaw NY], July 26, 1887; July 16, 1891; *Buffalo Morning Express,* Aug. 12, 13, 1891; Oak Bluffs: *Seaside Gazette* [Vineyard Grove MA], July 28, 31, Aug. 1, 1874.

25. *Hudson* [NY] *Evening Register*, Aug. 5, 1872.

26. *New York Spirit of the Times*, Feb. 20, 1885.

27. Around the World in 80 Minutes refers to Jules Verne's popular book, *Around the World in 80 Days*. Eothen, or Traces of Travel, refers to a book of travels in the Middle East: Alexander William Kingslake. 1844. *Eothen, or Traces of Travel Brought Home from the East* (John Ollivier, London).

28. *Baltimore Sun*, Dec.12, 1889.

29. George Reed Cromwell, ed. 1894. *America, Scenic and Descriptive, From Alaska to the Gulf of Mexico* (James Clarke, New York).

30. See references in Appendix 1.

31. Cromwell and Wheeler, *Descriptive Catalogue* (see note 9). The *Trenton* [NJ] *State Gazette*, June 2, 1880, p. 3, described Cromwell's views of statuary as follows: "Statuary is one of the strongest points of Professor Cromwell's entertainment; and in the grand galleries of the Louvre, in the churches and palaces, its effect was admirable last night. Especially delicate is the gradual outlining of a perfect marble work, of heroic size, from a background of fleecy clouds; and the Rembrandt effects produced (by the statue intercepting the light) are little short of marvelous."

32. *Salt Lake Herald*, June 22, 1890.

33. "Paris the Beautiful," *Omaha Daily Bee*, April 3, 1884.

34. "Prof. Coe's Magic Lantern Show—a Triumph of Cheek," *Auburn News and Bulletin*, May 15, 1879.

35. "Switzerland and the Alps," *Brooklyn Daily Eagle*, Nov. 21, 1884, p. 2.

36. "Cromwell's Art Exhibitions," *Rochester* [NY] *Union and Advertiser*, March 2, 1870. Artemus Ward was the pen and stage name of Charles Farrar Browne (1834-1867), who was well known for his humorous lectures.

37. "McCormick Hall," *Chicago Daily Tribune*, Oct. 24, 1879.

38. "A Trip in Fancy's Chariot," *Boston Daily Globe*, Nov. 24, 1890.

39. "Professor Cromwell's Art Exhibit," *The Daily Inter-Ocean* [Chicago], Oct. 23, 1878, p. 8.

40. Julia Marlowe, "Reminiscences of an Actress," *The Philharmonic*, vol. 1, no. 3 (July 1901), pp.137-150.

41. *Newport* [RI] *Daily News*, Sept. 5, 1874. Information on the affair between Beecher and Elizabeth Tilton can be found on the blog of the Museum of the City of New York: http://mcnyblog.org/2012/10/23/the-beecher-tilton-affair/.

42. *New York Spirit of the Times*, Nov. 20, 1886. Robert G. Ingersoll (1833-1899) was a well-known orator sometimes called "The Great Agnostic" for his anti-religious views.

43. *New York Spirit of the Times*, Feb. 6, 1886.

44. *New York World*, Feb. 8, 1891.

45. *Utica Daily Observer*, Dec. 10, 1875. Built in 1843, the New York State Lunatic Asylum in Utica was the first public mental hospital in New York State. The use of lantern slides to entertain patients in asylums was widespread in the 19th century. This type of entertainment therapy was introduced in the 1850s by Dr. Thomas Kirkbride at the Pennsylvania Hospital for the Insane, who obtained lantern slides from the Langenheim Brothers. See: George S. Layne. 1981. Kirkbride-Langenheim collaboration: early use of photography in psychiatric treatment in Philadelphia. *Pennsylvania Magazine of History and Biography* 105:182-202; Emily Godbey. 2000. Picture me sane: photography and the magic lantern in a nineteenth-century asylum. *American Studies* 41:31-69; Beth Haller and Robin Larsen. 2005. Pursuading sanity: magic lantern images and the nineteenth-century moral treatment in America. *Journal of American Culture* 28:259-272.

46. *Brooklyn Daily Eagle*, Dec. 11, 18, 21, 22, 27, 1876.

47. "Opera House Burned," *Salt Lake Herald*, July 4, 1890. Other accounts of the fire that briefly mentioned Prof. Cromwell's loss appeared in *The Deseret Weekly*, July 12, 1890; *Salt Lake Weekly Tribune*, July 10, 1890.

48. *Salt Lake Herald*, July 6, 1890.

49. *Brooklyn Daily Eagle*, March 22, 1891, p. 13. The story also was reported in the *New York Dramatic Mirror,* Mar. 28, 1891 and the *Salt Lake Tribune*, Apr. 5, 1891.

50. *Detroit Free Press,* Mar. 20, 1891.

51. D. Crane Taylor. 1935. *John L. Stoddard. Traveller, Lecturer, Litterateur* (P. J. Kennedy and Sons, New York), p. 113.

52. Ad for John L. Stoddard's lectures on Tuesday evenings, sponsored by the Redpath Lyceum Bureau, *Boston Daily Globe*, Jan. 28, 1878, p. 3.

53. Stoddard lecture announcement, *Boston Daily Globe*, Dec. 8, 1878, p. 4; Cromwell in Chicago: *Daily Inter-Ocean*, Oct. 19, 22, 23, 24, 25, 26, 30, 31, Nov. 5, 13, 15, 1878. *Chicago Tribune*, Oct. 22, 23, 24, 26, 27, 28, 30, 31, Nov. 1, 5, 9, 12, 13, 14, 16, 1878. *Hudson Evening Register*, Oct. 31, 1878. Cromwell in Milwaukee, Wisconsin: *Milwaukee Daily News*, Nov. 19, 28, 30, Dec. 9, 1878; *New York Spirit of the Times*, Dec. 14, 1878.

54. Ad for Stoddard lectures at Huntington Hall, *Lowell Daily Citizen and News*, Sept. 13, 1879, p. 3.

55. "Music and the Drama," *Cincinnati Daily Gazette*, Jan. 25, 1879, p. 8. Several years later, another newspaper described Cromwell as "a lecturer who has a reputation second only to that of Stoddard." *Illustrated Buffalo Express*, (month?) 1892.

56. Announcements for Stoddard at Daly's Theatre and Cromwell at the Grand Opera, *New York Tribune*, Mar. 23, 1889.

57. Announcements for Stoddard and Cromwell lectures, *Boston Daily Globe*, Dec. 7, 14, 21, 1890.

58. These exaggerated claims appeared in newspaper articles and in publicity pamphlets throughout Cromwell's career. In one interview in 1883, he claimed to have experimented with home-made magic lanterns from the age or eight or nine. See: "George R. Cromwell: something about the man with the wonderful Cosmoscope—from the tallow candle to Alladin's lamp," New Orleans *Daily Picayune*, Jan. 13, 1883. Earlier, in 1878, another newspaper stated that "Professor Cromwell is a genius. To begin with, he is the inventor of the apparatus by which the representations thrown on the canvas are produced. The secret of the workings of this apparatus is not known." The paper went on to claim that "He is now at work on a new apparatus, which, when completed, will as far excel that which he now uses, as the latter excels the old magic lantern." In fact, there is no evidence that Cromwell ever developed his own projector. See: "Dramatic, Musical, Etc.," *Milwaukee Daily News*, Dec. 8, 1878. In 1889, several newspapers simultaneously published an article reviewing the history of the magic lantern and the contribution of photography to magic lantern practice. After reviewing the "first step" in the evolution of the magic lantern, the invention of limelight by Lieut. Drummond, the paper stated that "The next great step was in the perfection of this apparatus was a mechanical appliance invented by Professor G. W. [sic] Cromwell, an American, by which the pictures were given the roundness and solid effect of the 'stereoscope,' made to 'stand out,' as artists say. A queer thing about that invention is that it came to him, as he affirms, in a dream, and so perfectly that within a forenoon after he waked he had it made and it worked perfectly. It not only gave that effect, but it enabled him to shift his pictures instantaneously or to work them as 'dissolving views' and to produce the most enchanting and almost miraculous cloud pictures, such as had previously not been dreamed of." See: "Our New York Letter. J. H. Connelly Writes of Photographic Sports," *The Ledger* (Warren, PA), July 26, 1889; also appeared in: *Newark* (OH) *Daily Advocate*, July 26, 1889 and *The Evening Herald* (Syracuse, NY), July 26, 1889. John L. Stoddard's biographer also claimed that Stoddard's use of dissolving views was a new innovation: "As the first view faded out and the second miraculously emerged the audience, accustomed to the old stereopticon slides, was amazed." Crane, *John L. Stoddard* (see note 51), p. 130. In fact, many lecturers of this period routinely used dissolving techniques

59. The use of endorsements from literary figures is discussed in Wells, 2011, The stereopticon men (see note 18).

60. Longfellow letter to Francis James Child, Feb. 27, 1871, in *The Letters of Henry Wadsworth Longfellow*, Andrew R. Hilen, ed., vol. 5, p. 404 (Harvard University Press, Cambrige, Massachusetts, 1982).

61. "Dramatic and Lyric," *Salt Lake Herald*, June 15, 1890.

62. Wells, 2011, The stereopticon men (see note 18).

63. Article from the Salem Gazette, quoted in John Fallon. 1863. *Six Tours Through Foreign Lands. A Guide to Fallon's Great Work of Art.* American Antiquarian Society pamphlet number PAMS S625 Six 1863.

64. *Utica* [NY] *Morning Herald*, May 16, 1881.

65. Richard Candee. 2012. E. Warren Clark: "Noted Traveler and Lecturer on Oriental Topics." *The Magic Lantern Gazette* 24 (1):3-20. Advertisements for Pear's Soap using Beecher's endorsement and image appear regularly on Ebay.

66. "Truly an Infant Prodigy. Prof. Cromwell Introduces Oscar Moore to a New York Audience," *Dallas Morning News*, June 9, 1889, from an article originally published in the *New York World*.

67. Oscar Moore's performances were covered by newspapers around the country, all reporting remarkable feats of memory. Among the articles are: "A Colored Prodigy," Chicago *Inter-Ocean*, Oct. 28, 1888, p. 7; "Most Wondrous Phenomenon," *Philadelphia Inquirer*, Jan. 14, 1889, p. 1; "A Boy with a Memory, *New York Times*, Jan. 13, 1889; "Little Oscar Moore," *New York Times*, Jan. 28, 1889; "Little Oscar Moore," *Kansas City Star*, Feb. 2, 1889 (from the *New York Times*); "More Wonderful than Blind Tom," *Cherokee Advocate* [Tahlequah, Oklahoma], Feb. 13, 1889, p. 1; "Truly an Infant Prodigy," *Galveston Daily News*, June 11, 1889; "Is a Human Phonograph," *New Haven Register*, Feb. 17, 1892, p. 1; other announcements in *New Haven Register*, Feb. 19, Mar. 3, 5, 1892.

68. The description of Brown's performance with Cromwell first appeared in New York newspapers and was picked up by various small-town newspapers across the country. It appeared in "A Peculiar Gift," *Eau Claire* [WI] *Leader*, Dec. 1, 1889; "Wonderful Feat of a Mind Reader," *Indiana* [PA] *Progress*, Aug. 7, 1889. Earlier accounts of Brown's mind-reading ability appeared in "In Your Mind's Eye," *Wheeling* [WV] *Register*, Dec. 20, 1877, p. 4; "J. Randall Brown," *Duluth* [MN] *Tribune*, Nov. 20, 1885, p. 3. The story of Brown's encounter with Cromwell is told in: Barry H. Wiley. 2012. *The Thought Reader Craze: Victorian Science at the Enchanted Boundary* (Mcfarland & Co., Jefferson, NC), p. 96. This book has a lot of additional material on Brown's performances. He frequently called upon prominent men, including Yale professors, to participate in his mind-reading demonstrations.

69. Neil Harris. 1973. *Humbug: The Art of P. T. Barnum* (University of Chicago Press, Chicago). Philip B. Kunhardt, Jr., Philip B. Kunhardt III, Peter W. Kunhardt. 1995. *P. T. Barnum: America's Greatest Showman* (Alfred A. Knopf, New York). The photograph in Fig. 39 is reproduced in this book on p. 173. Professor Cromwell is identified as an employee of Barnum. Announcement of Tom Thumb and company appearing at Barnum's American Museum, *New York Times*, June 11, 1863, p. 7.

70. Announcement of Tom Thumb and company singing "The Female Auctioneer" and "The Old Folks" at Barnum's Museum, *New York Times*, June 22, 1863, p. 7.

71. George Cromwell singing at Church of the Puritans, *New York Times*, Nov. 12, 1863. Gottschalk: http://www.louismoreaugottschalk.com/Biography/biography.html. Concert announcement listing Cromwell's quartette: *New York Times*, Apr. 7, 1863, p. 7.

72. "A Grand Combination," *New York Times*, Apr. 6, 1863, p. 7. This announcement of Father Reed's Old Folks Concert lists the performers by their real names. Two concert announcements in the *New York Herald* for Feb. 25 and Mar. 12, 1863, list Cromwell and Searles by their stage names, but the other two singers by their real names. For the most part, music scholars have not made the connection between George Reed Cromwell and Father Reed. For example, Father Reed is briefly mentioned, but not otherwise identified, in: Lawrence, *Strong on Music* (see

note 10), p. 529. The webpage for the Levy Sheet Music Collection at Johns Hopkins University, has sheet music of the same songs, some with G. R. Cromwell listed as the author, and others listing Father Reed (http://levysheetmusic.mse.jhu.edu/). However, in 1890, the *New York Times* published an article describing the theater scrapbooks of comic actor William H. Crane. One of the pictures in a scrapbook was of Cromwell: "A good-looking young man, with a delicately curled mustache [see back cover], is George R. Cromwell, at that time known professionally as 'Father Reed,' the leader of an Old Folks Concert Company, a form of doleful entertainment so popular then…. Mr. Cromwell now adds professor to his name, and his Sunday evening lectures in this city are well known" ("The Stage in the Sixties," *New York Times*, Mar. 2, 1890, p. 10). Crane appeared in a comic opera entitled "Old Folks," written by George Cromwell for an opera troupe known as the Holmans. See: advertisement for appearance of the Holmans at Hope Chapel, with "a new burlesque, written by Father Reed for the Holman Troupe, The Old Folks," *New York Times*, June 13, 1864, p. 7.

73. Judith T. Steinberg. 1973. Old Folks Concerts and the revival of New England psalmody. *The Musical Quarterly* 59:602-619. See also: [Robert Kemp]. 1868. *Father Kemp and His Old Folks: A History of the Old Folks' Concerts, Comprising an Autobiography of the Author* (Published by the Author, Boston) (available through Google Books).

74. A list of New York performances by Father Reed's Old Folks can be found on "Music in Gotham: The New York Music Scene 1862-75;" http://brookcenter.gc.cuny.edu/projects/music-in-gotham-the-new-york-scene

Among the New York venues where Father Reed's group performed were Irving Hall (where Cromwell later gave his first stereopticon lecture) (*New York Daily Tribune*, Sept. 22, 1862 [benefit for Ladies Union and Society of M. E. Church]; *New York Times*, Nov. 10, 1862, p. 5; *New York Herald*, Mar. 12, 1863; *New York Daily Tribune*, Nov. 11, 1862, p. 8); Church of the Redemption (*New York Daily Tribune*, Mar. 27, 1862, p. 7); Spring Street Presbyterian Church (*New York Herald*, Feb. 14, 1863); Ninth St. M. E. Church (*New York Herald*, Feb. 21, 1863). Out of town venues included: Roger Williams Hall, Providence, Rhode Island (*Providence Evening Press*, May 5, 1863); Allyn Hall, Hartford, Connecticut (*Hartford Courant*, May 8, 1863); Court House, Schenectady, New York (*Schenectady Evening Star and Times*, July 3, 1862).

75. "Irving Hall—Old Folks Concert," *New York Daily Tribune*, Nov. 11, 1862, p. 8. Announcement of Father Reed's Old Folks with comic singer Thomas White, *New York Herald*, Feb. 21, 1863. It is possible that that the paper got White's name wrong. Charles White was a well-known black-face minstrel singer, who toured with a group called White's Serenaders. He performed in many New York venues, including Barnum's American Museum. See: Lawrence, 1999, *Strong on Music* (see note 71), p. 98.

76. "A Grand Combination. Dr. Colton! Commodore Nutt! The 'Old Folks!'" *New York Times*, Apr. 6, 1863, p. 7. Dr. Gardner Quincy Colton (1814-1898) was a dentist who first used nitrous oxide (laughing gas) as an anesthetic. He soon found that he could make money giving lectures on laughing gas, which he presented around the country: http://todayinsci.com/C/Colton_Gardner/ColtonGardner-NitrousOxide.htm. Announcement of Dr. Colton with the Excelsior Old Folks appeared in the *New York Times*, Nov. 26, 1863, with the performance also at the Cooper Institute.

77. "Hope Chapel, no. 720 Broadway," *New York Times*, June 8, 1863, p. 7. Hope Chapel was not a chapel, but a former Baptist church that had been converted into a theater years earlier. It went by a number of different names, but sometimes continued to be called Hope Chapel. "The Holy Land," presented by Mons. Louis Duflocq of Paris, was described as "12,000 square feet of canvas, by that greatest of scenic illuminators." It included 70 scenes of Bible Lands.

78. Bryant's Minstrels were formed by three brothers, Dan, Jerry, and Neil Bryant, whose real name was O'Neill. The group first performed in Mechanics' Hall in New York in 1857 and became one of the most popular black-face minstrel groups in the 1860s. Part of their standard routine involved burlesques of plays and musical performances. See: Lawrence, 1999, *Strong on Music* (see note 10), p. 98. In addition to burlesquing Father Reed's Old Folks, they also burlesqued Father Kemp's Old Folks, with the lead character, played by Dan Bryant, called "Old Daddy Hemp." See: Lawrence, 1999, *Strong on Music*, p. 529. Other minstrel groups, such as Christy's Minstrels, also made fun of Old Folks Concerts; see: advertisement for Geo. Christy's Minstrels, *New York Times*, Nov. 22, 1863, p. 7.

79. Announcement for Father Reed's Old Folks at Irving Hall, *New York Herald*, Mar. 12, 1863; on the same page is an announcement for Bryant's Minstrels with "Ye Old Folks Concert" at Mechanics' Hall. Another advertisement for Bryant's Minstrels, with burlesque of Old Folks Concert, *New York Herald*, Mar. 1, 1863, p. 7.

80. Dissolving views at Barnum's Museum: *New York Spirit of the Times*, Oct. 18, 1845. Stereopticon with midgets at Barnum's Museum, *New York Times*, May 5, 1863, p. 4. Stereoscopticon and other attractions, *New York Times*, Dec. 20, 1865, p. 7.

81. Fires at Barnum museums: Harris, *Humbug* (see note 69), pp. 169-172.

82. Cromwell, 1894, *America*, (see note 29).

83. Cromwell death notices, *Trenton* [NJ] *Times*, Jan. 6, 1899; *New York Herald*, Jan. 7, 1899.

Fig. 42. P. T. Barnum and Gen. Tom Thumb. Professor Cromwell was closely associated with Barnum and Tom Thumb during the 1860s. National Portrait Gallery.

Appendix 1. Itinerary of Professor Cromwell's lectures, 1868-1894.

Year	Dates	City	Venue	Notes & Sources
1868	October 6-18	New York	Irving Hall	*New York Times*, Oct. 7, 1868; Professor Cromwell's showing of Fallon's stereopticon on previous evening; Oct. 9, 12 (last week of show). *New York Evening Telegram*, Oct. 13, 14, 15, 16, 17, 1868. *New York Herald*, Oct. 3, 17, 1868.
1868	October 19-22	Brooklyn NY	Brooklyn Athenaeum	*New York Herald*, Oct. 19, 1868; *Brooklyn Daily Eagle*, Oct. 19, 20, 21, 22, 1868; Cromwell's showing of Fallon's stereopticon.
1868	November 20-21	Lowell MA	Huntington Hall	*Lowell Daily Citizen*, Nov. 17, 20, 21, 1868; *Lowell Courier*, Nov. 17, 18, 19, 20, 21, 1868; benefit for Saint John's Episcopal Church; Cromwell with Fallon's stereopticon.
1869	January 21-28?	Keene NH		*New Hampshire Sentinel*, Jan. 14, 1869; Cromwell will be here next week with Fallon's stereopticon; Jan. 21 (stereopticon for the rest of the week except Thursday).
1869	February	Boston MA	Chickering Hall	*Boston Daily Evening Transcript, Feb. 10, 1869; Boston Journal*, Feb. 19, 1869; Cromwell with Fallon stereopticon.
1869	March	Worcester MA	Mechanics' Hall	Prof. Cromwell's original, inimitable, Fallon Stereopticon; AAS broadside dated March 1, 1869.
1869	March 26	Providence RI		*Providence Evening Press*, Apr. 2, 1869. "The Relief Committee of the G. A. R. would publicly tender their thanks to Professor Cromwell of the Stereopticon for his donation to their Fund."
1869	May	New Hampshire		*New Hampshire Patriot*, May 12, 1869; acknowledgment of Prof. Cromwell's exhibition of the Stereopticon.
1869	May	Lewiston ME		*Lewiston Evening Journal*, May 19, 21, 22, 1869. Cromwell with Stereopticon. Paris, Ireland, England, statuary. Announcement of "private séance" with slides of statuary shown through "the Magic of the Stereopticon."
1869	June	Boston MA		*Boston Journal*, June 4, 1869; notice from Cromwell stating that "stereopticon" is a copyright trade mark and there is only one in the U.S., which is owned and exhibited by Cromwell
1869	July 18-23	Poughkeepsie NY	Collingwood Opera House	*Poughkeepsie Daily Eagle,* July 18, 1869. London and its Palaces; Germany and the Rhine; Italy and Art; Rome and the Vatican; Paris and the Louvre; Great Britain and Ireland; Egypt and the Holy Land.
1869	July or August	Rutland VT		see St. Albans newspaper below
1869	July or August	Burlington VT		see St. Albans newspaper below
1869	August	Montpelier VT		see St. Albans newspaper below

1869	August	St. Albans VT		*St. Albans Daily Messenger*, Aug. 14, 1869; Cromwell about to visit St. Albans with Fallon stereopticon, said to be the only genuine stereopticon in the country, where there are many poor imitations; it has been entertaining audiences in Montpelier for at least six nights; also Rutland and Burlington
1869	October 12-16	Middletown CT	McDonough Hall	*Middletown Constitution*, Oct. 13, 1869; Cromwell with Fallon's stereopticon (article and ad announcing show); five nights longer (Oct. 12-16).
1869	October 29-November 5	Albany NY	Tweddle Hall	*Albany Evening Journal*, Oct. 29, 1869; Cromwell with Fallon's stereopticon; Oct. 30 (six nights only; G. R. Cromwell, lecturer), Nov. 1, 2, 4, 5, 1869.
1869	November 9-11	Troy NY	Rand's Hall	*Troy Daily Times*, Nov. 11, 1869. Fallon's Stereopticon, Geo. R. Cromwell sole proprietor. Germany and the Rhine, Italy, Switzerland.
1869	November 29-December 4	Utica NY	City Hall	Fallon stereopticon shown by Prof. Cromwell; *Utica Daily Observer*, Nov. 27, 1869 (opening Nov. 29, six nights only)
1869	December 6-10	Syracuse NY	Wieting Hall	Fallon stereopticon shown by Prof. Cromwell; *Syracuse Daily Standard*, Dec. 1,5, 6, 1869 (opening night Dec. 6); *Syracuse Daily Courier*, Dec. 9, 1869. Paris; London; An Evening with the Great Sculptors; Ireland, Scotland, and Wales; Interiors of the Great Palaces of Europe; Egypt and the Holy Land.
1870	January 28	Auburn NY	Casey Opera House	*Auburn Morning News*, Jan. 28, 1870; The Land of Romance: Germany and the Rhine
1870	February	Geneva NY	Linden Hall	*Geneva Gazette*, Feb. 11, 1870. Switzerland, Germany, England, Scotland, Wales. Refers to "the Stereopticon" which "never again visits Geneva." Also mentions visit in a previous year.
1870	March 2-4	Rochester NY	Corinthian Hall	*Rochester Union and Advertiser,* Mar. 3, 1870. London, Switzerland and the Alps.
1870	March 21-?	Buffalo NY	St. James Hall	*Buffalo Evening Courier*, Mar. 18, 1870.
1870	April	Brockport NY		*Brockport Republic*, Apr. 11, 1870.
1870	April 25-31	Lockport NY	Arcade Hall	*Lockport Daily Journal Courier,* Apr. 19, 20, 21, 22, 23, 25, 26, 1870. London and its Palaces.

1870	May	Erie PA		*Cleveland Plain Dealer*, May 13, 1870. "At the close of the exhibitions in Erie, over two hundred of the first citizens of that city addressed a communication to the Professor…."
1870	May 16-28	Cleveland OH	Case Hall	*Cleveland Plain Dealer*, May 13, 14, 17, 19, 20, 24, 28, 1870. London, Switzerland and the Alps, Rome and the Vatican, Germany and the Rhine, Egypt and the Holy Land, Statuary.
1870	May 30-June 1	Cleveland OH	Father Mathew Temperance Society Hall	*Cleveland Plain Dealer*, May 28, 1870. Charitable event.
1870	June 6-10	Batavia NY	Ellicott Hall	*Batavia Spirit of the Times*, June 4, 1870. *Rochester Union and Advertiser*, June 11, 1870.
1870	June 22-July 2	Hudson NY	City Hall	*Hudson Daily Register*, June 23, 25, 28, 29, 30, 1870. London, Germany, Italy, Rome, Paris, Great Britain and Ireland, Egypt and the Holy Land.
1870	September?	Newark NJ		*Brooklyn Daily Eagle*, Sept. 14, 1870. Prof. Cromwell's art entertainment "spoken of highly by the Newark press where it has of late been exhibited."
1870	September 19-October 1	Brooklyn NY	Brooklyn Athenaeum	*New York Herald*, Sept. 17, 21, 27; *Brooklyn Daily Eagle*, Sept. 13, 14, 15, 16, 17, 19, 20, 21, 27, 28, 30, 1870. Italy, London, Switzerland and the Alps, Southern Italy, Gems of the Vatican sculpture, Northern Italy, Holy Land, Paris and the Louvre, Germany. Oct. 1 (benefit for wounded of Germany—Holy Land).
1870	October 6-?	Poughkeepsie NY	Collingwood Opera House	*Poughkeepsie Daily Eagle*, Oct. 6, 1870.
1870	November 8-16 (nightly + matinees)	Buffalo NY	St. James Hall	*Buffalo Evening Courier,* Nov.3, 7, 8, 10, 11, 12, 14, 15, 17. Wonders of the World; Italy and Art; Switzerland and the Alps; Gems of Sculpture; Rome the Eternal City; Rural Homes of England; Paris and the Louvre. Nov. 14 show for benefit of the Sisters of the Good Shepherd; Nov. 15 benefit of the Protestant Orphan Asylum.
1871	January 18-21	Trenton NJ	Taylor Hall	*Trenton State Gazette*, Jan. 13, 17, 20, 21, 23, 1871; Paris, Homes of England, Italy and Art, Germany and the Rhine, Wonders of the World
1871	March 7-18	Baltimore MD	Masonic Temple	*Baltimore Sun*, Mar. 8, 13, 16, 17, 1871; Palaces of Europe, Wonders of the World.
1871	April	Washington DC	Lincoln Hall	*Washington Critic-Record*, Apr. 10, 1871. Will remain for another week.
1871	September 4-8	Hagerstown MD	Lyceum Hall	*Hagerstown Herald and Torch Light*, Sept. 17, 1871. Cromwell inaccurately called Prof. Cromwell of Baltimore.

1871	September 18	Trenton NJ	Taylor Hall	*Trenton State Gazette*, Sept. 15, 16, 1871.
1872	February-March	Baltimore MD	Masonic Temple	*Baltimore Sun*, Mar. 5, 1872. Paris, statuary, Scotland and Ireland. Last week in Baltimore.
1872	March 12-17	Annapolis MD	New Assembly Rooms	*Annapolis Gazette*, Mar. 12, 1872. "This is not a Panorama but an exhibition of sun-painted pictures…."
1872	May 8-13	Reading PA	Keystone Opera House	*Reading Eagle*, May 2, 1872. Italy, Rome, Switzerland, Scotland and Ireland, Germany and the Rhine, Paris, Wonders of the World.
1872	May 21-	Philadelphia PA	Concert Hall	*Philadelphia Inquirer*, May 21, 1872. Germany and the Rhine.
1872	August 5-10	Kingston NY	Music Hall	*Kingston Daily Freeman*, Aug. 2, 5, 7, 8, 9, 10, 1872. Italy the Art Land, Niagara Falls, Swiss Alps, English Homes, Germany, Up and Down the Hudson, Paris, Local Views, Wonders of the World, Ireland
1872	August 15-21	Hudson NY	City Hall	*Hudson Evening Register*, Aug. 5, 8, 12, 13, 14, 15, 16, 17, 19, 20, 21, 1872. Cromwell returns to Hudson after two years of travel in Europe. Called his "farewell tour through America" (obviously not true). Italy, Switzerland, Ireland, Homes of England, Germany, Paris, Wonders of the World.
1872	September 4-14	Poughkeepsie NY	Collingwood Opera House	*Poughkeepsie Daily Eagle*, Aug. 26, 27, Sept. 3, 14, 1872. Statuary, Up and Down the Hudson.
1872	November 11-16	Trenton NJ	Taylor Hall	*Trenton State Gazette*, Nov. 6, 7, 12, 13, 15, 1872; Cromwell's "Magnificent Cosmoscopic Art Entertainments"; London, Niagara Falls, English Homes, Paris, the Hudson, Wonders of Art and Nature.
1873	January 7-18	Washington DC	Willard's Hall	*Washington Evening Star*, Jan. 17, 1873. *National Republican*, Jan. 6, 15, 1873. Paris, Rome, sculpture.
1873	January 27-Febrary 5	Richmond VA	Virginia Hall	*Daily State Journal* [Richmond VA], Jan. 22, 24, 25, 27, 28, 29, 30, Feb. 1, 3, 4, 5, 1873. *Richmond Whig*, Jan. 28, 31, 1872. Two shows in aid of Lee Memorial Fund. Homes of England, Voyage Across the Sea, Switzerland and the Alps, Paris, Boston and the White Mountains, Thorwaldsen's Seasons. "Not a Panorama."
1873	March 3-16	Charleston SC	Hibernian Hall	*Charleston Daily News*, Mar. 4, 6, 7, 8, 10, 11, 12, 13, 14, 15, 17, 26, 1873. Free admission for students of the Home School and Charleston Orphanhouse. Holy Land, London, Spain, Paris.

1873	April	Charleston SC	Academy of Music	*Charleston Daily News*, Apr. 4, 1873. Professor Cromwell will commence another brief season… continuing through Easter Week.
1873	May	Petersburg VA		*Daily State Journal*, May 5, 1873. Professor Cromwell is in Petersburg.
1873	June 5-8	Baltimore MD	Masonic Temple	*Baltimore Sun*, June 5, 1873. Scotland and Ireland. Benefit for Church of the Ascension.
1873	September-October	New York	Association Hall	*New York Evening Express*, Sept. 22, 23, 1873. *New York Tribune*, Sept. 22, 24, 27, 1873. *Christian Union*, Oct. 1, 1873. Paris.
1873	October 15-16	Brooklyn NY	Pierrepont St. Baptist Church	*Brooklyn Daily Eagle*, Oct. 15, 1873. London, Paris. Ad for Cromwell's show in the form of a virtual voyage to Europe.
1873	October 22-23	New York	Church of the Disciples	*New York Herald*, Oct. 20, 1873. Prof. Cromwell's Art Entertainments for two nights only. *New York Tribune*, Oct. 22, 25, 1873.
1873	November 19-December 27	Brooklyn NY	Pierrepont St. Baptist Church	*Brooklyn Daily Eagle*, Nov. 14, 15, 17, 18, 19, 21, 24, 25, 26, 28, Dec. 2, 3, 4, 6, 23, 24, 27, 1873. London, Germany and the Rhine, Paris, Switzerland, Holy Land, Italy, France and Versailles, Rome, Wonders of the World, Homes of England, London, Ireland. Dec. 24 "Prof. Cromwell's Cosmoscope." Dec. 27 farewell performance tonight.
1873	December 19	Yonkers NY	Radford Hall	*Yonkers Statesman*, Dec. 19, 1873. Lecture on temperance.
1874	April	Richmond VA	Virginia Hall	*Daily State Journal,* Feb. 18, 1874.
1874	April 13-20	New York	Robinson Hall	*New York Herald*, Apr. 8, 10, 14, 15, 1874. Prof. Cromwell's Art Entertainments for a brief season. Germany and the Rhine; Paris; Rome
1874	June	Norwich CT		*Norwich Bulletin*, June 22, 1874 (quoted in Newport Daily News, July 2, 1874). Germany, Switzerland, Rome and the Vatican, statuary.
1874	July 6-11	Newport RI	Academy of Music	*Newport Daily News*, July 2, 8, 9, 11, 1874. Paris, the Beautiful City; Rome; Homes of England; Ireland. July 13 issue says Cromwell will return in September by popular demand.
1874	July 27-August 1	Oak Bluffs MA	Oak Bluffs Chapel	*Seaside Gazette* [Vineyard Grove MA], July 28, 31, Aug. 1, 1874. Italy, Paris, London, Rome, Germany and the Rhine, Ireland the Emerald Isle. Cromwell performed at a Methodist Camp in Oak Bluffs on Martha's Vineyard.
1874	August 31-September 5	Newport RI	Academy of Music	*Newport Daily News*, Aug. 27, 28, 29, 30, Sept. 1, 2, 3, 5, 1874. Italy; Germany; Switzerland; Rome; Eothen, or Traces of Travel; An Hour with the Great Sculptors. Sept. 5 issue says Cromwell showed a portrait of Beecher, which was "not enthusiastically received."
1874	October 5-?	Providence RI	Howard Hall	*Providence Evening Press*, Oct. 6, 1874. Switzerland and the Alps, Paris.

1874-1875	November 11-January 15	Brooklyn NY	Pierrepont St. Baptist Church	*Brooklyn Daily Eagle*, Nov. 12, 14, 17, 18, 19, 20, 27, Dec. 1, 2, 9, 11, 16, 23, 26, 28, 30, 31, 1874; Jan. 2, 4, 9, 16, 1875. Rome, Italy, London, Paris, Versailles, Germany, Switzerland, London and the Crystal Palace, London and Westminster Abbey, Ireland, Greece, Egypt, Spain, Turkey, Russia, Italy the Art Land, Wonders of Nature and Art, Rome Reconstructed, Jerusalem and the Holy Land, Great Statues of the World. One show for benefit of Brooklyn Orphan Asylum.
1875	January 19-21	Brooklyn NY	St. Peter's Academy	*Brooklyn Daily Eagle*, Jan. 19, 1875. Holy Land, Italy, Tour Around the World
1875	April	Baltimore MD	Masonic Temple	*Baltimore Sun*, Apr. 15, 1875. Eothen, or Traces of Travel. Last art entertainment but two.
1875	May 4	New York	Masonic Hall	*New York Evening Express*, May 4, 1875. Last week of entertainment.
1875	May	Baltimore MD	Masonic Temple	*Baltimore Sun,* May 22, 28, 29, 1875. Italy the Art Land, Vatican Statues, Around the World in an Hour, Ireland the Emerald Isle. Positively Prof. Cromwell's farewell prior to his visit to Europe.
1875	August 25-31	Poughkeepsie NY	Collingwood Opera House	*Poughkeepsie Daily Eagle,* Aug. 25, 27, 28, 31, 1875. London and Westminster Abbey, Paris and the Louvre, Rome, Traces of Art Travel, Jerusalem, Ireland.
1875	September 20-25	Hudson NY	City Hall	*Hudson Evening Register*, Sept. 9, 18, 20, 21, 22, 23, 24, 25, 1875. Westminster Abbey, Paris, Rome, Jerusalem. *Poughkeepsie Daily Eagle*, Sept. 7, 1875 quotes *Hudson Register* as saying Prof. Cromwell gave City Hall the "go by" because of its dilapidated condition.
1875	October 4-8	Albany NY	Tweddle Hall	*Albany Evening Journal*, Oct. 2, 4, 5, 6, 7, 1875. Italy, Germany, London, Rome, Paris, Ireland
1875	November 8-13	Albany NY	Tweddle Hall	*Albany Evening Journal*, Nov. 6, 13, 1875. Paris, Switzerland, Westminster Abbey, Jerusalem, Eothen, Homes of England, Gems of Statuary

1875	December 4-11	Utica NY	Opera House	*Utica Daily Observer*, Nov. 29, 30, Dec. 1, 2, 3, 4, 8. 9, 10, 11, 13, 1875. *New York Spirit of the Times*, [Nov.] 1875. Versailles, Italy, Rome, London, Ireland, Paris, statuary
1875	December 10	Utica NY	State Lunatic Asylum	*Utica Daily Observer*, Dec. 10, 1875
1876	January 24-31	Utica NY	Opera House	*Utica Daily Observer*, Jan.21, 22, 24, 25, 26 28, 29, 31, 1876; Germany, France, Scotland, Wales, Russia, Switzerland, Jerusalem; Homes of England
1876	February	Hamilton NY		*Utica Daily Observer*, Jan. 31, 1876; Prof. Cromwell here for five nights.
1876	March	Peekskill NY		*Cold Springs Recorder*, Mar. 7, 1876.
1876	March 6-18	New York	Chickering Hall	*Brooklyn Daily Eagle*, March 17, 1876. Prof. Cromwell returns to Brooklyn after "a brilliant success" at Chickering Hall, New York." *New York Times*, Mar. 5, 1876. *New York Daily Graphic*, Mar. 15, 16, 1876. *New York Herald*, Feb. 28, Mar. 3, 4, 13, 1876. *New York Sun*, Mar. 5, 13, 15, 16, 17, 18, 1876. *New York Tribune*, Mar. 13, 14, 15, 16, 1876. The Old and the New; Paris; Rome. Matinee in aid of Women's Centennial Union.
1876	March 22-April 8	Brooklyn NY	Pierrepont St. Baptist Church	*Brooklyn Daily Eagle*, Mar. 22, 23, 24, 25, 27, 29, 30, Apr.3, 4, 5, 6, 7, 8, 1876. London, Rome, The Old and the New, Germany, Westminster Abbey, Homes of England, Jerusalem, Rome, Italy the Art Land, Switzerland and the Alps, London the Great City, Jerusalem and the Holy Land, Ireland the Emerald Isle, Paris the Beautiful City, America the Home of the Free, Classic Statues. Apr. 3 "Extra Announcement" that Cromwell will remain for another week "in compliance with universal desire."
1876	April 21-May 8	New York	Masonic Temple	*New York Times*, Apr. 29, 1876. New *York Daily Graphic*, Apr. 27, 1876; *New York Sun*, Apr. 21, 24, 25, 1876. *New York Tribune*, Apr. 26, May 2, 3, 8, 1876. Switzerland, Homes of England, Germany; London; Paris; Jerusalem and Holy Land; Ireland; Rome.
1876	May 10-12	Brooklyn NY	Apollo Hall	*Brooklyn Daily Eagle*, May 5, 11, 1876. Rome, Ireland, America. Three-day engagement under auspices of Library Association of St. Peter and St. Paul's Church.
1876	August	Poughkeepsie NY	Collingwood Opera House	*Poughkeepsie Daily Eagle*, Aug. 20, 1876.
1876	September 18- October 7	Brooklyn NY	Pierrepont St. Baptist Church	*Christian Union*, Oct. 11, 1876; *Brooklyn Daily Eagle*, Sept. 15, 18, 19, 20, 21, 28, 30, Oct. 2, 6, 1876. Germany, London, Westminster Abbey, Homes of England, Rome, Paris, Ireland, Switzerland, Jerusalem, the Orient, America, sculpture. Sept. 30, announcement of special extended engagement of six nights only "in compliance with numerous requests."

1876	October 16-December 19	New York	Masonic Temple	*New York Daily Graphic*, Oct. 30, 31, Nov. 3, 4, 6, 7, 8, 9, 10, 11, 15, 1876. *New York Evening Telegram*, Nov. 1, 6, 7, 8, 11, 13, 15, 18, 1876. *New York Herald*, Nov. 28, 30, 1876 (7th week of lectures). *New York Sun*, Oct. 19, Dec. 10, 1876. *New York Tribune*, Oct. 19, 27, 1876. *New York Herald*, Oct. 17, Nov. 19, 23, 25, Dec. 9, 1876. *Brooklyn Daily Eagle*, Dec. 11, 1876: Cromwell shows for benefit of victims of Brooklyn Theater Fire on Dec. 5 (also mentioned *New York Tribune*, Dec. 11, 18, 1876). Italy, Jerusalem, America, Wonders of the World, England, the Orient, Westminster Abbey, Germany, Paris, Rome, Ireland, London, classic sculpture, the Alhambra and the Orient, Centennial Exhibition.
1876	December 21-23	Brooklyn NY	Pierrepont St. Baptist Church	*Brooklyn Daily Eagle*, Dec. 18, 21, 22, 1876. Benefit for victims of Brooklyn Theater Fire. Italy, Rome, Centennial Exhibition. Dec. 27, Cromwell's benefit shows raised $35.50 out of more than $15,000 raised.
1877	January 29-February 10	Troy NY	Music Hall	*Troy Daily Times*, Jan. 24, 26, 31, Feb. 3 [Prof. Cromwell has consented to remain in this city another week], 5, 6, 7, 8,, 9, 10, 1877. *New York Spirit of the Times* [Jan] 1877. Holy Land, London, Germany and the Rhine, Constantinople and the Orient, Switzerland, Homes of England, Centennial Exhibition, Wonders of Art and Nature.
1877	February 12-17	Albany NY	Tweddle Hall	*Albany Evening Journal*, Feb. 7, 9, 13, 17, 1877. *Hudson Evening Register*, Feb. 19, 1877. Paris, Holy Land, Rome Vatican Statues, Centennial Exhibition, Constantinople and the East
1877	March (?)	Elmira NY	Opera House	*New York Spirit of the Times,* [Mar.?] 1877.
1877	March 17-23 (?)	Penn Yan NY		*Rochester Union and Advertiser*, Mar. 24, 1877.
1877	April 2-11	Rochester NY	Corinthian Hall	*Lockport Daily Journal*, Apr. 7, 1877. Prof. Cromwell is giving his art entertainments in Rochester. Why cannot the Professor be induced to come to Lockport? *New York Spirit of the Times*, Apr. 14, 1877. *Rochester Union and Advertiser*, Mar. 24, 28, Apr. 2, 3, 4, 5, 6, 7, 9, 1877. Versailles, London, Centennial Exhibition, Switzerland, Vatican Statues, Constantinople and the Golden Horn, Paris, Westminster Abbey, Ireland.
1877	April 16-21	Buffalo NY	St. James Hall	*Buffalo Courier*, Apr. 16, 19, 1877. *Lockport Daily Journal*, Apr. 18, 1877. *New York Spirit of the Times* [Apr.] 1877. Versailles, Paris, Rome, Centennial Exhibition, London, Ireland. Prof. Cromwell's "Cosmographs."
1877	April 23-28	Lockport NY	Hodge Opera House	*Lockport Daily Journal*, Apr. 18, 20, 21, 23, 24, 27, 28, 1877. *Rochester Union and Advertiser*, May 1, 1877. Versailles, London, Centennial Exhibition, Rome, Paris, Switzerland. 1st night for benefit of Home for the Friendless and Christian Association.
1877	June 11-17	Cleveland OH	Euclid Ave. Opera House	*Cleveland Plain Dealer*, June 12, 14, 15, 16, 1876. Rome, Paris, Holy Land.

1877	June	Troy NY		*Hudson Evening Register*, June 24, 1877.
1877	October	Pittsburgh PA	Pittsburgh Exposition	*New York Spirit of the Times*, Oct. 6, 1877.
1877	October 27-December	Cincinnati OH	Pike's Opera House	*Cincinnati Daily Gazette*, Oct. 27, Nov. 21, 1877. *Cincinnati Commercial Tribune*, Nov. 25, Dec. 2, 1877. Sculpture, Paris, Germany, Vatican art, London,
1877	December 4-8	Dayton OH		*Cincinnati Daily Gazette*, Nov. 28, 1877
1877	December	Richmond IN		*Cincinnati Daily Gazette*, Dec. 11, 1887. Professor Cromwell moving from Dayton to Richmond IN.
1877	December 23-25	Cincinnati OH	Pike's Opera House	*Cincinnati Commercial Tribune,* Dec. 12, 1877. *Cincinnati Daily Gazette*, Dec. 26, 1877. Benefit for YMCA. Paris, Switzerland.
1878	January 4	Cincinnati OH	200 Vine St.	*Cincinnati Commercial Tribune*, Jan. 4, 1878. Centennial views. Benefit for Women's Christian Temperance Union.
1878	February-March	St. Louis MO	Mercantile Library Hall	*New York Spirit of the Times*, Feb. 9, 16, Mar. 2, 1878
1878	October 22-November 17	Chicago	McCormick Music Hall	*Daily Inter-Ocean*, Oct. 19, 22, 23, 24, 25, 26, 30, 31, Nov. 5, 13, 15, 1878. *Chicago Tribune*, Oct. 22, 23, 24, 26, 27, 28, 30, 31, Nov. 1, 5, 9, 12, 13, 14, 16, 1878. *Hudson Evening Register*, Oct. 31, 1878. Vatican, Paris, Italy, London, Switzerland, Rome, Westminster Abbey, A Tour in Europe, America Our Home, Wonderland, Ireland
1878	November 28-December 9	Milwaukee WI	Academy of Music	*Milwaukee Daily News*, Nov. 19, 28, 30, Dec. 9, 1878. *New York Spirit of the Times*, Dec. 14, 1878. Homes of England; America, Our Home; Germany; Tour of Europe; Ancient and Modern Sculpture; Rome and the Vatican.
1878	December [Stoddard compared to Cromwell]	Cincinnati	Pike's Opera House	*Cincinnati Commercial Tribune*, Dec. 1, 1878: "Later in January, Professor J. L. Stoddard will deliver a course of art lectures after the manner of Professor Cromwell, whose beautiful art pictures are pleasantly remembered by hundreds who saw them last winter."
1879	January	Eau Claire WI		*Daily Free Press*, Jan. 7, 1879. Article reporting that Milwaukee program for Cromwell listing "The Christian Dream: No Cross, No Crown" was printed "The Christian Dream: No Cows, No Cream."
1879	January 28-February 1	Indianapolis IN	Masonic Hall	*Indianapolis Sentinel*, Jan. 24, 31, 1879. Cromwell leaves for Detroit after Feb. 1 show.
1879	February	Detroit MI	Opera House	*New York Clipper*, Feb. 15, 1879. Prof. Cromwell here for two weeks. *Detroit Free Press*, Feb. 13, 14, 20, 21, 1879; benefit for Women's Hospital and Foundling's Home.
1879	February	Albany NY		*Hudson Evening Register*, Feb. 8, 1879.
1879	May	Ottawa, Canada		*New York Dramatic Mirror*, May 14 (?) 1879. Prof. Cromwell closed his art exhibition May 3.
1879	May 16-17	Montreal, Canada		*Montreal Daily Witness*, May 8, 17, 1879. Italy, Ireland
1879	May	Detroit MI	Opera House	*New York Clipper*, May 31, 1879. Prof. Cromwell appeared for two weeks.
1879	June 10-12	Brooklyn	Lee Ave. Baptist Church	*Brooklyn Daily Eagle*, June 13, 1879. America 'Tis of Thee.
1879	September	Pittsburgh PA	Pittsburgh Exposition	*Indiana* [PA] *Democrat,* Sept. 25, 1879; *Pittsburgh Commercial Gazette*, Sept. 9, 15, 1879. *Ohio Democrat*, Sept. 11, 1879.
1879	October	St. Louis MO	Mercantile Library Hall	*New York Dramatic Mirror*, [several issues from early Oct.], 1879.

1879	November 17-27	Cincinnati OH	Music Hall	*Cincinnati Daily Gazette*, Nov. 24, 1879. *Cincinnati Commercial Tribune*, Nov. 17, 23, 25, 1879. Germany, Homes of England, Wonders of the World, Rome, Masterpieces of Sculpture.
1880	January 12-15	Washington DC	Lincoln Hall	*National Republican*, January 13, 14, 15, 1880. London, Rome.
1880	April	New Orleans LA	Grunewald Hall	*New York Spirit of the Times*, [Apr] 1880.
1880	May 31-June 7	Trenton NJ	Taylor Opera House	*Trenton State Gazette*, May 15, 24, 29, 31, June 1, 2, 1880. *New York Dramatic Mirror* [May] 1880; Versailles, Paris, Rome, Switzerland, London, Homes of England, Ancient and Modern Statues
1880	September 20-October 2	Troy NY	Troy Music Hall	*Hudson Evening Register*, Sept. 15, 1880. *Troy Daily Times*, Sept. 14, 20, 22, 23, 24, 27, 29, Oct. 1, 2, 1880. Germany and the Rhine, London, Homes of England, Rome, Paris, Celebrated Sculpture, Holy Land.
1880	October 4-13	Albany NY	Tweddle Hall	*Albany Evening Journal*, Oct. 2, 4, 6, 7, 8, 9, 11, 13, 1880. *New York Dramatic Mirror* [Sept., Oct.] 1880. Italy the Art Land, Switzerland, Paris, Rome, sculpture, Holy Land, Homes of England, London and Westminster Abbey.
1880	October 15-19	Springfield MA	Opera House	*New York Dramatic Mirror*, [Oct.] 1880
1880	November	Pittsfield MA		*Hudson Evening Register*, Nov. 8, 1880.
1880	November 30-December 5	Hartford CT	Roberts Opera House	*Hartford Courant*, Nov. 24, 27, 29, 30, Dec. 1, 4, 6, 1880. London, Homes of England, Paris, Switzerland and the Alps, Jerusalem and the Holy Land. Pupils of Deaf and Dumb Asylum invited to matinee on Dec. 5.
1880	December 13-18	Providence RI	Howard Hall	*Providence Morning Star*, Dec. 8, 9, 13, 1880. London, English Homes, Paris and the Louvre, Paris and Versailles, Switzerland.
1881	January 13-15	Burlington NJ	Birch's Opera House	*Bucks County Gazette* [Bristol PA], Jan. 13, 1881. Commended by Holmes, Whittier, Emerson.
1881	January 24-29	Chester PA	Holly Tree Hall	*Chester Daily Times*, Jan. 20, 22, 25, 26, 28, 29, 1881. Return after absence of many years from Chester. Italy, Rome, Paris, London, Jerusalem, Ireland, Versailles; Switzerland and the Alps
1881	February 1-4	Wilmington DE	Grand Opera House	*Chester Daily Times*, Jan. 31, 1881. *New York Dramatic Mirror*, [Jan.] 1881.
1881	February 14-26	Baltimore MD	Masonic Temple	*Baltimore Sun*, Feb. 12, 19, 22, 23, 24, 1881. Venice and Northern Italy, Great Britain and Ireland, Patriotic Homes of America, London, Scenery and Architecture of the World, Paris and Versailles, Germany and the Rhine, A Trip Around the World. One show for benefit of St. Mary's Orphan Asylum.
1881	March 7-12	Richmond VA	Richmond Theater	*New York Dramatic Mirror,* [Feb] 1881. *Daily Dispatch* [Richmond VA], Mar. 6, 10, 1881. Rome, Jerusalem and the Holy Land, Switzerland and the Alps, Great Britain and Ireland, Westminster Abbey, A Trip Around the World.
1881	March	Petersburg VA		*Petersburg Index-Appeal*, Mar. 9, 1881.
1881	March-April	Richmond VA	Mozart Hall	*New York Spirit of the Times*, [Apr] 1881.
1881	April 4-7	Lynchburg VA	Opera House	*New York Spirit of the Times*, [Apr] 1881.
1881	May 5-7	Alexandria VA	Sarepta Hall	*New York Dramatic Mirror*, [May] 1881.

1881	May 23-28	Trenton NJ	Taylor Hall	*Trenton State Gazette,* May 18, 19, 20, 21, 23, 24, 25, 26, 27, 28, 1881;Prof. Cromwell's Art Entertainments; Germany and the River Rhine; Jerusalem and the Holy Land; Italy the Art Land; Paris the Beautiful City; Grand Exhibition of Statues; Great Britain and Ireland; A Trip Around the World, with amusing scenes for the young folks.
1881	October 25-29	Lancaster PA	Fulton Opera House	*New York Spirit of the Times*, [Oct.] 1881. *Lancaster Daily Intelligencer*, Oct. 18, 20, 21, 22, 24, 25, 26, 27, 28, 29, 1881.
1881	November 18-30	Rochester NY	Corinthian Academy of Music	*New York Dramatic Mirror*, [Nov.] 1881. *New York Spirit of the Times*, [Nov.] 1881. *Rochester Union and Advertiser*, Nov. 25, 26, 1881.
1881	December 1	Binghamton NY		*Kingston Daily Freeman*, Dec. 1, 1881.
1881	December 5-7	Auburn NY	Academy of Music	*Auburn News and Bulletin*, Dec. 3, 5, 6, 7, 8, 1881. Germany and the Rhine, Paris, Rome
1882	January 16, 17, 20, 21	Cleveland OH	Case Hall	*Cleveland Plain Dealer*, Jan. 12, 17, 20, 21, 1882.
1882	January 23-27	Springfield OH	Grand Opera House	*New York Dramatic Mirror* [Feb.] 1882.
1882	January 30-February 5	Sandusky OH	Bumiller's Opera House	*New York Dramatic Mirror,* [Feb] 1882
1882	February	Evansville IN	Opera House	*New York Dramatic Mirror* [late Feb.] 1882.
1882	March	Detroit MI	Detroit Opera House	*Detroit Free Press,* Mar. 10, 11, 12, 1882. Switzerland, Paris. *New York Dramatic Mirror* [Mar.] 1882
1882	March-April	Toledo OH	Music Hall	*New York Dramatic Mirror*, [Apr] 1882.
1882	April 10-16	Rochester NY	Corinthian Academy of Music	*New York Spirit of the Times* [Apr.] 1882; *Rochester Union and Advertiser*, Apr. 4, 1882.
1882	April 17-22	Buffalo NY	St. James Hall	*Buffalo Courier*, Apr. 13, 16, 17, 21, 1882. Trip Around the World; Switzerland and the Alps; Homes of England; Rome and the Vatican; Paris; Italy, the Art Land.
1882	April 24-29	Oswego NY	Academy of Music	*Oswego Palladium*, Apr. 29, 1882; *Oswego Morning Post*, Apr. 18, 19, 20, 21, 22, 24, 25, 27, 28, 1882; *Hudson Evening Register*, Apr. 29, 1882. *New York Dramatic Mirror*, [Apr.] 1882. Views of England, Scotland, Ireland.
1882	May 8-13	Toronto, Ontario	Grand Opera House	*New York Dramatic Mirror* [May] 1882. *New York Spirit of the Times*, [May] 1882.
1882	May 15-20	Hamilton, Ontario	Grand Opera House	*New York Dramatic Mirror* [late May] 1882. *New York Spirit of the Times*, [May] 1882.
1882	May 22-27	Halifax , Nova Scotia	Grand Opera House	*New York Dramatic Mirror* [late May] 1882.
1882	May	Buffalo NY	St. James Hall	*Buffalo Morning Express*, May 22, 1882.
1882	August 8	Albany NY	Music Hall	*Albany Evening Journal*, Aug. 7, 8, 1882.
1882	September-October	Pittsburgh PA	Pittsburgh Exposition	*Ohio Democrat* (New Philadelphia OH), Sept. 21, 28, Oct. 5, 1882. *Coshocton* [OH] *Age*, Sept. 30, 1882.
1882	October 16-November 4	Cincinnati OH	Smith and Nixon's Hall	*New York Dramatic Mirror* [Oct.], [Nov.] 1882. *Cincinnati Commercial Tribune*, Oct. 16, 17, 21, 22, 23, 28, Nov. 1, 4, 1882. Tour of Europe, Berlin and the Rhine, Switzerland, Rome, Paris and the Louvre, Homes of England.
1882	November 26	Indianapolis IN	Grand Opera House	*New York Clipper*, Dec. 2, 1882.
1882	December 12-16	Staunton VA	New Masonic Temple	*Staunton Spectator*, Dec. 12, 1882. Italy, Rome, Switzerland, Paris, Germany. "Professor G. Reed Cromwell's unique and only Art Entertainment, with Magnificent Cosmographic Illustrations."

1883	January 15-27 (nightly)	New Orleans	Grunewald Hall	*New Orleans Times Picayune,* Jan. 16, 20, 21, 25, 26, 27, 1883; Berlin and the Rhine; London the Modern Babylon; From England to Russia; Paris; Jerusalem and the Holy Land; Switzerland and the Alps; Great Britain and Ireland; A Flying Trip Around the World.
1883	March	Charleston SC	Hibernian Hall	*News and Courier*, Mar. 2, 1883. London.
1883	April 6-17	Detroit MI	Opera House	*New York Clipper*, Apr. 14, 1883; *Detroit Free Press*, Apr. 10, 14, 17, 1883. Prof. Cromwell here for the week. Paris, Vatican, statuary. *New York Spirit of the Times*, Apr. 28, 1883.
1883	April 30-May3	Grand Rapids MI	Powers' Opera House	*New York Dramatic Mirror,* [Apr. or May] 1883. *New York Spirit of the Times*, [Apr. or May], 1883.
1883	May	Jackson MI	Hibbard Opera House	*New York Dramatic Mirror,* [May] 1883.
1883	August 12	Silver Lake NY	Silver Lake Temperance Assembly	*Rochester Democrat and Chronicle*, Aug. 13, 1883; Germany and the Rhine
1883	September ?	Baltimore MD	Masonic Temple	*New York Dramatic Mirror,* [Sept.?] 1883.
1883	December 17-18	Williamsport PA	Academy of Music	*Daily Gazette and Bulletin*, Dec. 8, 17, 19, 1883. Switzerland and the Italian Alps; St. Petersburg, Moscow, and Constantinople.
1884	January 21-26	Syracuse NY	Wieting Opera House	*Syracuse Daily Courier*, Jan. 19, 20, 21, 25, 26, 1884. *Syracuse Daily Standard*, Jan. 17, 18, 19, 21, 1884. Switzerland; Paris; Rome; Italy; London; Homes of the Monarchs.
1884	February 1	Cortland NY	Taylor Hall	*Tully Times*, Feb. 2, 1884.
1884	February 6-8	Cazenovia NY		*Syracuse Daily Standard*, Feb. 4, 1884.
1884	February & March	Chicago IL	Hershey Music Hall	*New York Clipper*, Mar. 1, 8, 1884; *Chicago Tribune*, Feb. 19, 1884.
1884	March 24-25	Grand Rapids MI	Opera House	*New York Clipper*, Apr. 10, 1884
1884	April 2-6 (nightly)	Omaha NE	Boyd's Opera House	*Omaha Daily Bee,* Apr. 3, 7, 1884; *Omaha Daily Republican*, Apr. 5, 1884. Paris; Italy. *New York Spirit of the Times*, [Apr.], 1884.
1884	April 14-19 (?)	Detroit MI	Opera House	*New York Clipper*, Apr. 19, 1884; Prof. Cromwell announced for this week. *Detroit Free Press*, Apr. 15, 16, 17, 1884.
1884	May	Milwaukee WI	Grand Opera House	*New York Clipper*, May 10, 1884; Professor Cromwell here for the last week.
1884	May 8-10	Springfield IL	Chatterton's Opera House	*New York Dramatic Mirror* [May] 1884
1884	May 26-June 2 (nightly + matinees)	Buffalo NY	Music Hall	*Buffalo Courier*, May 21, 25, 26, 28, 29, 1884; *Buffalo Express*, May 27, 1884; *Buffalo Evening Republic*, May 25, 26, 27, 28, 30, 1884; *Buffalo Morning Express*, May 25, 26, 27, 1884; *Hudson Evening Register*, June 2, 1884. Rome and the Vatican; Homes of England; A Trip Around the World; Italy the Art Land; Germany and the Rhine; Paris and the Louvre; Switzerland; London, the Modern Babylon.
1884	June 23-July 20	New York	Union-Square Theater	*New York Times*, June 14, 24, 29, July 10, 20, 1884; *New York Clipper*, June 28, 1884; *New York Sun*, July 6, 7, 10, 12, 13, 14, 1884; *Brooklyn Daily Eagle*, June 29, 1884. *New York Evening Post*, June 28, 30, July 3, 1884. *New York Herald*, July 2, 7, 10, 13, 20, 1884. *New York Spirit of the Times*, June 21, July 12, 1884 (quotes O. W. Holmes letter and says Cromwell has for years been a recognized institution.). Art Entertainments; foreign lands and statuary; London; Rome; Paris; Switzerland; Holy Land; America; Germany.

1884	August-September	Saratoga Springs NY		*New York Dramatic Mirror*, [Sept?] 1884.
1884	September 11-13	Yonkers NY	Music Hall	*Yonkers Statesman*, Aug. 30, Sept. 8, 1884.
1884	September 24-27 (nightly)	Trenton NJ	Taylor Opera House	*Trenton State Gazette,* Sept. 24, 1884; *Trenton Times*, Sept. 24, 25, 1884. *New York Dramatic Mirror,* [Oct.] 1884. Prof. Cromwell's Art Entertainments; Switzerland, Paris, Homes of England, Rome, London.
1884	October 6-11 (nightly)	Troy NY	Music Hall	*Troy Northern Budget*, Oct. 5, 1884. Germany, Homes of England, Switzerland, London, Paris, Rome.
1884	October 13-18 (nightly)	New Haven CT	New Haven Opera House	*New Haven Register,* Oct. 10, 14, 15, 16, 1884; Germany and the Rhine; Switzerland and the Alps; London, the Modern Babylon; The Holy Land; Paris; Homes of England; Rome and the Vatican.
1884	October 20-25 (nightly)	Buffalo NY	Court St. Theater	*Buffalo Evening Republic*, Oct. 16, 17, 18, 20, 21, 22, 23, 24, 25, 1884; *Buffalo Morning Express*, Oct. 20,23, 24, 1884. The Holy Land; Germany; The Homes of England; Paris, the Beautiful City; A Trip Around the World; London,; Switzerland; Rome and the Vatican.
1884	November 17-29 (weekdays)	Brooklyn NY	Historical Society Hall	*Brooklyn Daily Eagle*, Nov. 12, 14, 16, 18, 19, 20, 21, 22, 23, 24, 29, 1884. Germany and the Rhine, Homes of England, Switzerland and the Alps, London the Modern Babylon, Paris, Rome and the Vatican.
1884	November 9-December 21 (Sundays)	New York	Grand Opera House	*New York Times*, Nov. 16, 23, Dec,. 7, 1884; *New York Sun*, Nov. 5, 14, 18, 21, 24, 25, 28, 30, Dec. 1, 2, 6, 16, 17, 19, 1884; Homes of England; London the Modern Babylon; Switzerland and the Alps. *New York Herald*, Nov. 25, 26, 27, 28, 1884 (quotes letter from O. W. Holmes, "A journey with you is the grand tour minus the passport…."); Dec. 2, 14, 15, 18, 21. *New York Spirit of the Times*, Dec. 12, 1884.
1884	December 11-13 (Thursday-Saturday)	Yonkers NY	Music Hall	*Yonkers Statesman*, Dec. 9, 10, 11, 12, 13, 1884. Homes of England, Paris, Trip Around the World, Rome.
1884	December 28 (Sunday)	New York	14th St. Theater	*New York Times*, Dec. 28, 1884; *New York Herald*, Dec. 21, 1884. *New York Sun*, Dec. 23, 24, 26, 1884. Rome, the Eternal City; Vatican.
1885	January 4-April 20 (Sundays)	New York	14th St. Theater	*New York Times*, Jan. 11, 25, Feb. 8, 15, Mar. 1, 22, 1885, Apr. 6, 12; *New York Sun*, Jan. 4, 8, 10, 13, 14, 17, 23, 25, Feb. 5, 7, Mar. 22, 27, 28, Apr. 5, 11, 16, 17, 18, 19, 20, 1885; *New York Dramatic Mirror*, [Jan.] 1885. *New York Evening Telegram*, Jan. 15, 19, 22, 24, 27, Feb. 21, 27, Mar. 13, 1885. *New York Herald*, Jan. 9, 10, 12, 13, 14, 15, 18, 19, Feb. 5, 6, 13, Mar. 13, 14, Apr. 9, 1885. New York Spirit of the Times, Jan. 10, 1885. Paris, Germany & the Rhine, Ireland & Lakes of Killarney, Holy Land, Swiss Alps, Homes of the Monarchs, London; Paris & Napoleon; Italy. Several ads quote letter from O. W. Holmes.
1885	February 20-21 (Friday & Saturday)	Albany NY	Leland Opera House	*Albany Evening Journal*, Feb. 20, 1885. *New York Spirit of the Times*, [Feb.] 1885. Paris, London.
1885	February 26 (Thursday)	Brooklyn NY	Music Hall	*Brooklyn Daily Eagle*, Feb. 27, 1885. Paris.

1885	April 19-May 10 (Sundays)	New York	Bijou Opera House	*New York Times*, Apr. 19, May 3, 10, *New York Sun*, May 3, 1885; *New York Evening Telegram*, Apr. 23, 24, 1885. *New York Herald*, Apr. 14, May 2, 1885. *New York Tribune*, Apr. 16, 18, 23, 24, 1885. *New York Spirit of the Times* [Apr.] 1885. The Rhine and the Alps; Rome and Southern Italy; Paris & Versailles; Great Britain and Ireland; St. Petersburg, Moscow, Constantinople. *New York Spirit of the Times* [May] 1885: "…the men and women about town, who will not go to church twice a day, have had no Sunday entertainment except Professor Cromwell's pictures at the Bijou—and this would be better if he did not talk so much and so commonplace."
1885	May 18-25	New York	14th St. Theater	*New York Times*, May 18, 20, 1885; Italy the Art Land, Rome the Eternal City, Paris, London, Switzerland, England Scotland, Wales, Ireland. *New York Spirit of the Times*, May 30, 1885: "Prof. Cromwell brought his lecture season at this theatre to a premature close in the middle of last week."
1885	August 7-17	Silver Lake NY	Silver Lake Temperance Assembly	*Nunda [NY] News*, July 18, 1885: "…the evenings will be largely devoted to stereopticon lectures by Prof. Cromwell of New York." *Western New Yorker* [Warsaw NY], July 16, 1885.
1885	October 2-December 31 (Sundays)	New York	Grand Opera House	*New York Times*, Oct. 2, 18, Nov. 1, 8, 15, 22, 1885; *New York Sun*, Oct. 7, 10, 18; Nov. 3,1885; *New York World*, Oct. 10, 11, 18, Nov. 23, 1885. *New York Evening Telegram*, Sept. 28, Oct. 1, 8, 14, 19, 30, Nov. 3, 6, 16, 25, 27, 28, Dec. 4, 6, 24, 26, 31, 1885. *New York Herald*, Oct. 7, 12, 14, 18, 24, 26, Nov. 9, 1885. *New York Tribune*, Oct. 17, 22, 23, 25, 29, 30, Nov. 5, 6, 9, 10, 23, 26, 28, Dec. 4, 5, 7, 9, 11, 20, 24, 30, 1885. St. Petersburg, Moscow, Constantinople; Ireland; London; Italy the Art Land; the Rhine; the Vatican & statuary; Paris and Versailles. *New York Spirit of the Times* [early Oct.] 1885: "For Sunday evenings we now have…Prof. Cromwell's illustrated lectures at the Grand Opera House. But to go to church is best."
1885	October 26-31 (Monday-Saturday)	Buffalo NY	Court St. Theater	*Buffalo Morning Express*, Oct. 20, 1885. Germany; Homes of England; The Holy Land; Switzerland; Paris; A Trip Around the World; Rome.
1885	November 9-11, 16-18 (Mondays-Wednesdays)	Providence RI	Providence Opera House	*Providence Morning Star*, Nov. 8, 1885. *Corbett's Herald*, Nov. 14, 1885; London, Rome, Paris, Ireland.
1886	January 3-May 23 (Sundays)	New York	Grand Opera House	*New York Times,* Jan. 4, 10, Mar. 20, 22, 28, Apr. 4, 18, 1886; *New York World*, Dec. 29, 1885; *New York Evening Telegram*, Dec. 31, 1885; Jan. 4, 7, 14, Feb. 25, Mar. 19, 27, 31, Apr. 8, 12, 17, 20, 26, May 1, 7, 18, 1886; Holy Land; Italy; Germany; Chicago and the Wild West; A Trip Around the World, Rome and Vatican; Ireland; New England and the White Mountains; Westminster Abbey and Houses of Parliament; San Francisco and the Far West; Palace Homes of New York; London the Modern Babylon; Castle of the Rhine (last lecture). *New York Evening Telegram*, Mar. 4, 1886: Lecture on Mar. 7 on The Sunny South. "This being Prof. Cromwell's 100th lecture in New York, the occasion will be celebrated by presenting to each auditor a beautiful souvenir book of drawings, poems, and music, all from the pen of Prof. Cromwell." *New York Herald*, Jan. 3, 4, 5, 14, 21, 31, Feb. 16, 25, Mar. 2, 8, 11, 31, Apr. 1, 5, 12, 20, May 4, 16, 19, 1886. *New York Spirit of the Times*, Feb. 6, 1886.
1886	February 3, 10 (Wednesdays)	Brooklyn NY	Park Theater	*New York Clipper*, Jan. 30, Feb. 6, 1886; *Brooklyn Daily Eagle*, Feb. 8, 1886; Paris and the Louvre.
1886	March 17 (Wednesday)	Greenpoint NY	Manhattan Rink	*Long Island Star*, Feb. 26, 27, Mar. 1, 13, 1886. Tour Around the World.

1886	March 29 (Monday)	Greenpoint NY	Smithsonian Hall	*Long Island Star*, Mar. 27, 1886. Ireland
1886	April 22 (Thursday)	Jersey City NJ		*New York Clipper*, May 1, 1886.
1886	October 10-December 29 (Sundays)	New York	Grand Opera House	*New York Times*, Oct. 8, 22, Nov. 7, 20, 21, 29, 30, Dec. 8, 9, 14, 19, 1886; *New York Tribune*, Oct. 27, Nov. 15, 30, 1886; *New York Sun*, Oct. 20, Nov. 3, 18, 24, Dec. 5, 6, 7, 8, 12, 19, 21, 22, 29, 1886; *New York Evening Telegram*, Oct. 5, 15, 27, Nov. 10, Dec. 1, 1886. *New York Herald*, Oct. 4, 11, 12, 15, 25, Nov. 8, 18, 25, 29, Dec, 13, 20, 30, 1886. Scottish Lakes and Homes of Burns and Scott; Amsterdam; Ireland; Castles on Rhine; Chicago & the Wild West; Switzerland, our sister Republic; Paris; Rome; Brussels and Field of Waterloo; Sunny South and Charleston Before and After the Earthquake; Paris Today, Modern London. Oct. 10 lecture the first since Prof. Cromwell's return from Europe. *New York Spirit of the Times*, Nov. 20, 1886.
1886	December 1, 8, 15 (Wednesdays)	Brooklyn NY	Pierrepont St. Baptist Church	*Brooklyn Daily Eagle*, Nov. 29, Dec. 2, 1886. Belgium, Paris of Today, The Sunny South.
1887	January 2-May 8 (Sundays)	New York	Grand Opera House	*New York Times*, Jan. 2, 13, 14, 19, 24, 28, 29, Feb. 5, 8, 9, 13, 16, 23, 24, 26, Mar. 3, 6, 7, 22, 24, 26, 28, Apr. 2, 12, May 1, 1887; *New York Sun*, Jan. 1, 2, 22, 23, 25, 28, 29; Feb. 10, 16, 28, Mar. 2, 4, 6, 14, 22, 28; Apr. 9, 10, 14, 17, 23, 30, May 1, 8, 1887; *New York Evening Telegram*, Jan. 8, 10, 13, 19, 26, 28, Feb. 3, 9, 15, Mar. 16, 21, 26, Apr. 2, 4, 6, 8, 21, 25, 29, 1887. *New York Herald*, Jan. 1, 12, 27, 31, Feb. 7, 11, 21, 22, 27, Mar. 8, 15, 24, Apr. 4, 11, 17, 18, 26, 1887. Ireland and the Irish; Tour of the World; Chicago & the Wild West; Paris of Today; Three Strange Cities; Berlin and the German Confederation; Jerusalem and Far East; 100 Wonders; America, our Home; Ireland; Around the World in 80 Minutes; London Old and New; Within a Mile of Edinburgh; Rome & the Vatican; Venice and Northern Italy; Art and Sculpture; Paris and Versailles.
1887	May 23-June 28	Chicago	Grand Opera	*New York Times*, May 23, 1887; article on Chicago theaters says Prof Cromwell will have the house for a month for his illustrated lectures. *New York Clipper*, June 1, 1887. *Daily Inter-Ocean* [Chicago], May 19, 31, 1887. *Chicago Tribune,* May 23, 24, 25, 27, 28, 29, 30, 31, June 1, 2, 3, 4, 1887. London Old and New, Paris of Today, Rome and the Vatican, Holland and the Dutch, Twenty Wonders, Around the World in 80 Minutes, Three Strange Cities, Switzerland and the Alps, Berlin and the German Confederation, Ireland and the Irish, The Sunny South, Paris and the Louvre, Cologne and the River Rhine, Jerusalem and the East, Homes of England.
1887	August 16-19	Silver Lake NY	Silver Lake Temperance Assembly	*Wyoming County Times* [Warsaw NY], July 26, 1887. The Sunny South, Holland and the Dutch, Scotland, Around the World in 80 Minutes.
1887	October 24-December 25 (Sundays)	New York	Grand Opera House	*New York Times*, Oct. 23, 29, Nov. 7, 14, Dec. 24, 1887; *New York Sun*, Nov. 25, Dec. 4, 11, 1887; *New York Evening Telegram*, Oct. 13, 17, Nov. 3, 7, 16, 26, 28, Dec. 9, 17, 23, 1887. *New York Herald*, Oct. 17, 24, Nov. 3, 10, 13, 16, Dec. 5, 12, 22, 1887. Berlin and other German cities; America, Our Home; A Summer Ramble in Sweden; Merrie England and Santa Claus; Around the World in 80 Minutes; 70 Wonders; Rome; New York to London; Paris the Magnificent City; San Francisco and the Far West.

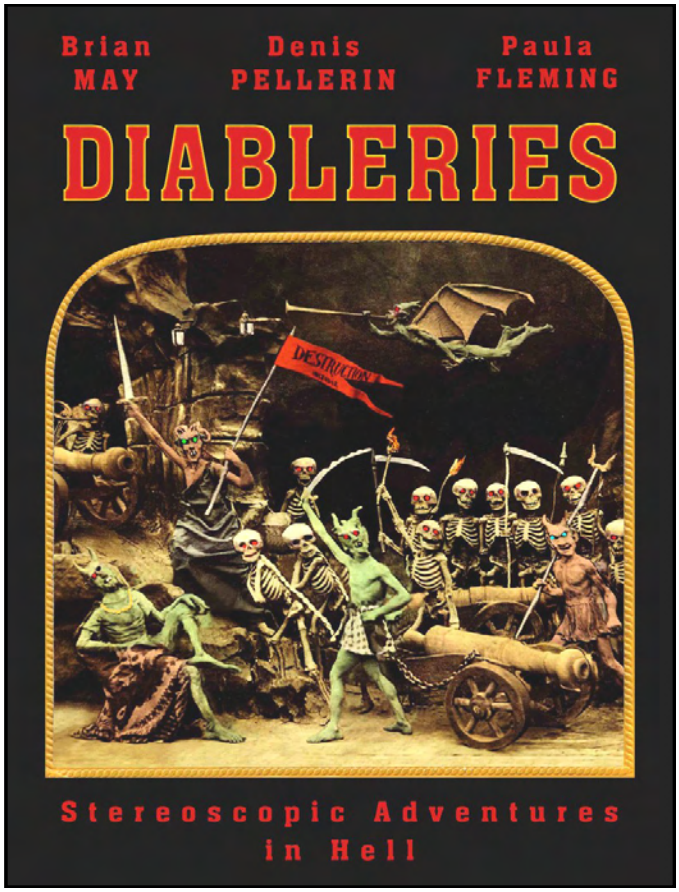
1888	January 1-April 22 (Sundays)	New York	Grand Opera House	*New York Times*, Jan. 12, 15, 22, Feb. 5, 12, Mar. 17, 25, Apr. 1, 1888; *New York Tribune*, Jan. 1, 12, 18, 29, Feb. 3, 4, 5, 19, Mar. 14, 25, Apr. 14, 15, 21, 1888; *New York Sun*, Jan. 9, Feb. 12, 1888; *New York Evening Telegram*, Dec. 29, 1887; Jan. 19, 20, 21, Feb. 2, 11, 18, 23, Apr. 3, 6, 1888. Switzerland and the Alps; English Life; The German Empire; Ireland; Ireland and the Irish; Up and Down the River Rhine; Canada, our Border Friend; Paris; Italy.
1888	January 10-13 (Tuesday-Friday)	Troy NY	Troy Music Hall	*Troy Daily Times*, Jan. 4, 11, 13, 1888.
1888	April-May	Detroit	Opera House	*New York Clipper*, May 12, 1888; Prof. Cromwell for the week of Apr. 30. *Detroit Free Press*, Apr. 27, May 1, 5, 1888.
1888	October 7-December 16 (Sundays)	New York	Grand Opera House	*New York Times*, Oct. 6, 14, 18, 21, 28, Nov. 4, Dec. 14, 1888; *New York Evening Telegram*, Nov. 5, 6, 12, 20, Dec. 4, 12, 13, 15, 1888. How I Saw Paris; How to See London; Ireland; Germany; On to Washington; Ireland; The Poor of London; Paris the Magnificent City.
1889	January 2-May 5 (Sundays)	New York	Grand Opera House	*New York Times*, Feb. 3, 10, Mar. 10, 18, Apr. 8, 14, 15, 1889; *New York Tribune*, Jan. 12, 20, 27, Feb. 22, 1889; *New York Sun*, Jan. 2, 11, 14, 16, 20, 23, 28, Feb. 12, 13, Mar. 1, 11, 18, 20, 23, 26, 31, Apr. 1, 10, 16, 17, 30, 1889; *New York Evening Telegram*, Jan. 9, 16, 29, 30, Feb. 8, 9, 19, 27, Mar. 20, 30, Apr. 27, 1889. Homes of England; Paris, the Magnificent City; Up and Down the Rhine; Italy; The Poor of London; Switzerland, the Land of Tell; The Paris of Today; Ireland; Moscow, St. Petersburg, Constantinople; Views of America; From New York to London.; 100 Wonders; America, Our Home. Apr. 8 *NYT* says he will give only three more lectures this season and then travel to foreign lands for two years (this did not happen).
1889	June 8	New York	Bijou Opera House	*Dallas Morning News,* June 9, 1889; Cromwell introduced blind child prodigy Oscar Moore as part of his Art Entertainment in New York.
1889	July			Article on the history of the magic lantern in *The Ledger* (Warren PA), July 26, 1889 reporting that Cromwell claimed to have thought of his apparatus in a dream. Same story appeared in *Newark [OH] Daily Advocate* and *Syracuse Evening Herald* on same day.
1889	June 10	New York	Bijou Opera House	*New York Times*, June 10, 1889; Mind-reader J. Randall Brown supposedly read the mind of Prof. Cromwell, who was in telegraph office on Broadway. Also mentioned in *Macon (GA) Weekly Telegraph*, June 14, 1889. *New York World*, June 10, 1889.
1889	October 13-Dec. 29 (Sundays)	New York	Bijou Opera House	*New York Times*, Oct. 14, 16, 20, 21, 22, Nov. 4, 12, 17, 24, 28, Dec. 2, 4, 9, 29, 1889; *New York Sun*, Nov. 3, 1889. Paris and the World's Fair of 1889; London; Ireland and the Irish; Paris, the Capital of Fashion, Pleasure, and Luxury; The German Empire and Great Cities of the Fatherland; Switzerland, our Sister Republic; Mexico and South America; Paris the Beautiful City.
1889	December 10, 11, 12, 17, 18, 20	Baltimore	Lyceum Theater	*Baltimore Sun*, Dec.12, 1889; *Baltimore Morning Herald*, Dec. 5, 8, 1889. Paris and the Exposition of 1889; London, German Empire, Northern Italy, North and South America, Christmas in London; also local Baltimore views; jokes and organ music.

1890	January 5-March 31 (Sundays)	New York	5th Ave. Theater	*New York Times*, Jan. 3, 4, 5, 6, 17, 18, 19, 21, 25, 26, Feb. 4, 5, 6, 7, 12, 19, 20, 22, Mar. 1, 5, 10, 13, 14, 15, 16, 17, 20, 23, 31, 1890; *New York Tribune*, Mar. 19, 1890; *New York Evening Telegram*, Jan. 3, 22, 25, 1890. *New York Sun*, Feb. 25, 1890. Spanish-American Capitals; The Heart of England; Three Strange Cities; Paris of Today; America, Our Home; The Homes of England; Switzerland and the Alps; Berlin and the German Empire; London and Paris Compared; The Vatican; The World's Beauties.
1890	March 20-21 (Thur-Fri)	Newburgh NY	Academy of Music	*Newburgh Sunday Telegram*, Mar. 16, 1890. World's Fair, Paris. Converted to movie theater. Burned 1956.
1890	March 22	Poughkeepsie NY	Collingwood Opera House	*Poughkeepsie Daily Eagle*, Mar. 24, 1890.
1890	April 1-3 (Tue-Thur)	Trenton NJ	Taylor Opera House	*Trenton Times*, Mar. 31, Apr. 1, 2, 1890. Prof. Cromwell here for 3 nights + matinees. World's Fair and the Paris Exposition; Paris the Beautiful City; St. Petersburg, Moscow, and Constantinople; Homes of England. Supplemented by scenes of the catastrophe at Louisville [tornado March 1890] and scenes of Charleston before and after the earthquake [1886].
1890	April 14-19	Somerville NJ	Mirror Hall	*New York Dramatic Mirror,* [Apr.] 1890.
1890	April 8	Sing Sing NY		*New York Times*, Apr. 9, 1890; *Yonkers Statesman*, Apr. 9, 1880. Paris Exhibition, benefit for home for poor.
1890	May 19-24	Denver CO	Tabor Grand Opera House	*Colorado Springs Gazette*, May 25, 1890. *New York Dramatic Mirror* {May} 1890.
1890	May 26-28	Pueblo CO	Dr. Reemer Opera House	*New York Dramatic Mirror* [May] 1890
1890	May 29-31	Colorado Springs CO	Opera House	*Colorado Springs Gazette*, May 23, 25, 27, 30, June 1, 1890. Homes of England; Paris the Beautiful City; Paris Exposition of 1889. Special engagement of "The Great Cromwell."
1890	June 16-22	Salt Lake City UT	Grand Opera House	*Salt Lake Herald*, June 13, 1890 (Prof. Cromwell next week); June 17, 18, 1890; *Salt Lake Tribune*, June 15, 17, 21, 22, 1890; *New York Clipper*, June (?) 1890; *New York Dramatic Mirror*, [June} 1890. The Homes of England; Paris, the Beautiful City; Scenes of Washington, D.C.; London, the Modern Babylon; The World's Fair and Paris Exposition; Rome, the Eternal City; Around the World in 80 Minutes; Ireland, the Emerald Isle. Special patriotic tableaux to celebrate Bunker Hill Day. *Salt Lake Tribune*, July 8, 1890: Opera House burned down, destroying some of Cromwell's slides. *Salt Lake Tribune*, June 22, refers to Cromwell's "cosmoscope."
1890-1891	November 23-Feb. 1 (Sundays)	Boston	Tremont Theatre	*Boston Daily Globe*, Nov. 16, 21, 23, 24, 25, Dec. 6, 7, 8, 18, 21, 22, 29, 30, 1890, Jan. 4, 6, 11, 12, 19, 20, 23, 25, 26, 31, Feb. 1, 2, 1891. *Boston Evening Transcript*, Dec. 29, 1890, Jan. 10, 12, 1891. London, the Modern Babylon; Homes of England; Paris and World's Fair. Berlin and the German Empire; Italy the Art Land; Ireland; The Castled River Rhine; Paris and the Louvre; St. Petersburg, Moscow, and Constantinople; Rome, the Eternal City. Quotes letter from Oliver Wendell Holmes originally written to Fallon. J. L Stoddard at the Boston Music Hall during the period when Cromwell was in town.
1890	December 25	New York	Broadway Theater	*New York Times*, Dec. 25, 1890; New York Press Club, lecture on London and Old English Houses

1891	February 8	New York	Broadway Theater	*New York Times*, Feb. 1, 2, 3, 1891; Great Britain and Ireland (New York Press Club). *New York World*, Jan. 28, Feb. 8, 1891. Feb. 5 NYT says Feb. 8 lecture will be the last one Cromwell with deliver on the Sabbath (this was not true; he resumed Sunday lectures in April). Lecture in aid of building fund for New York Press Club.
1891	March 2-7	Cincinnati OH	Pike Theater	*New York Dramatic Mirror*, Mar. 14, 1891.
1891	March 9-11	Indianapolis IN	Grand Opera House	*New York Dramatic Mirror*, Mar. 21, 1891
1891	March 16-18	Detroit MI	Detroit Opera House	*Detroit Free Press*, Mar. 20, 1891; *New York Clipper*, Mar. 14, 1891.
1891	March 19-?	Detroit MI	Lyceum	*Detroit Free Press,* Mar. 20, 1891. Cromwell moved to Lyceum after a fire in Detroit Opera House rendered it uninhabitable.
1891	April			*Salt Lake Tribune*, Apr. 5, 1891, reports fire in theater in Detroit last week where Cromwell was appearing. He saved his slides and apparatus.
1891	April 12-26 (Sundays)	New York	Grand Opera House	*New York Times*, Apr. 26, 1891; *New York Tribune*, Apr. 12, 1891; *New York Sun*, Apr. 9, 19, 1891. The Great Salt Lake; New Orleans and the South.
1891	August 17-20	Silver Lake NY	Silver Lake Temperance Assembly	*Buffalo Morning Express,* Aug. 12, 13, 1891; *Wyoming County Times* [Warsaw NY], July 16, 1891. Stereopticon lecture on Highways and Byways of London.
1891	November 1-December 31 (Sundays)	New York	Grand Opera House	*New York Times*, Nov. 1, 1891; Paris (opening of 7th season of Sunday evening lectures). Nov. 4, 17, 22, 25, 29, 30, Dec. 6, 12, 21, 23, 26, 27, 29, 31, 1891; *New York Sun*, Dec. 15, 1891. Paris the Magnificent City; The Alps and Rockies Compared; America; London, the Magnificent City; Rome and Jerusalem; Merry Christmas in All Lands; The Palaces of the Kings.
1892	January 2- March 20 (Sundays)	New York	Grand Opera House	*New York Times*, Jan. 2, 17, 20, 22, 23, 24, 26, 28, 31, Feb. 1, 2, 5, 14, 15, 21, 22, 24, 25, 27, Mar. 1, 4, 6, 19, 20, 1892; *New York World*, Mar. 2, 1892; *New York Evening Telegram*, Mar. 2, 1892. *New York Sun*, Jan. 3, 11, 19, 24, 30, Feb. 7, 10, 14, Mar. 6, 1892. Gems of Sculpture, Ancient and Modern; London; Old New York; New York of Today; Chile and Other South American Republics; Ireland, the Emerald Isle; Castles of the Rhine; Paris and the Louvre; Berlin and the German Empire.
1892	August-September	Pittsburgh PA	Pittsburgh Exposition	*Bradford* [PA] *Era*, Aug. 17, 18, 20, Sept. 10, 1892; *Indiana* [PA] *Progress*, Sept. 7, 14, 1892 [portrait of Cromwell in Sept. 14 issue]. *Steubenville* [OH] *Herald*, Sept. 16-30. *Indiana* [PA] *Weekly Messenger*, Sept. 21, 28, 1892. *Youngstown* [OH] *Evening Vindicator*, Aug. 17,1892. *Somerset* [PA] *Herald*, Sept. 14, 1892 [portrait of Cromwell]
1892	October	Buffalo NY	Star Theater	*Illustrated Buffalo Express,* (month?), 1892; *Buffalo Morning Express*, Oct. 9, 10, 11, 14, 1892. Palaces of the Kings; Splendors of Versailles, Fontainebleau, Windsor Castle; Castles of the Rhine; Great London, its Highways, Byways, and Slums; Paris; Berlin and the German Confederation; Ireland. Refers to Cromwell as having a reputation second only to Stoddard.
1892	November	Detroit MI	Lyceum	*Detroit Free Press*, Nov. 1, 2, 3, 1892. "He is in all outward show the youngest man of 57 that can be recalled among the public characters of the time." *New York Dramatic Mirror*, Nov. 18, 1892. "Prof. Cromwell began a series of lectures of his travels, beautifully illustrated by the magic lantern."

1892	December 7-	Rochester NY	Washington Rink	*Rochester Democrat Chronicle*, Dec. 7, 9, 10, 1892. London; Three Strange Cities; World's Fairs: London, Paris, Vienna, Philadelphia.
1893	October 17, 20 (Tuesday & Friday)	Trenton NJ	YMCA, Association Hall	*Trenton Times*, Oct. 13, 14, 17, 18, 20, 1893. Chicago World's Fair. *Trenton Times* for Oct. 20 mentions that Cromwell's daughter, "Miss Bessie," is the operator of the lantern.
1893	October 29-December 31 (Sundays)	New York	Grand Opera House	*New York Times*, Nov. 12, 1893; *New York Dramatic Mirror*, Nov. 22, 25, Dec. 2, 9, 16, 23, 30, 1893. *New York Evening Post*, Oct. 28, 1893. *New York Sun*, Oct. 29, Nov. 5, Dec. 6, 7, 10, 1893. *New York Tribune*, Oct. 27, 29, 1893. Chicago World's Fair, Paris, London,
1893	December 1 (Friday)	Albany NY		*Albany Evening Journal*, Nov. 25, 28, 29, 1893. Chicago World's Fair.
1894	January 7-14 (Sundays)	New York	Grand Opera House	*New York Dramatic Mirror*, Jan. 6, 13, 1894
1894	March 18-April ? (Sundays)	New York	Niblo's Garden	*New York Sun*, Apr. 1, 1894. *New York World*, Mar. 19, 25, 1894. New York Herald, Mar. 17, 20, 21. Ireland.

Fig. 43. Interior of Niblo's Garden Opera House, the last known venue for Professor Cromwell's lectures. New York Public Library.



Brian May, Denis Pellerin, and Paula Fleming. 2013. *Diableries. Stereoscopic Adventures in Hell.* London Stereoscopic Company, London. ISBN 978-0-9574246-0-9. $60.00 (boxed hardcover). 280 pp. Folding "Owl" stereoscope included.

I think it is fair to say that most readers of the *Gazette* have never seen anything like this amazing book. It is a sumptuously illustrated volume produced by an unusual team of authors. Brian May is a founder and guitarist, composer, and singer for the British rock group Queen. He also holds a Ph.D. in astrophysics and is the founder and Director of the London Stereoscopic Company, the publisher of this book. Denis Pellerin is a French photographic historian and a leading expert on Diablerie stereographs. Paul Fleming is the retired Photo Archivist of the Smithsonian's National Anthropological Archives and a former member of the Board of Directors of the National Stereoscopic Association.

The book tells the story of a very special type of French stereographs, mostly produced in the 1860s. These are called Diableries and consist of scenes of devils, demons, and skeletons cavorting in Hell. The scenes were created by several sculptors who modeled the figures and sets as tabletop models, which were then photographed in stereo. The result is a set of striking three-dimensional images that bring to mind both the phantasmagoria and the trick films of Georges Méliès.

I was excited to see this book, because I have had a box of these unusual stereoscopic slides in my collection since the 1960s, probably purchased for about 10 cents each, but I have never known anything about them. This book is a remarkable piece of scholarship that gives the full story of these views, including the identity of the sculptors who created them and the photographers who sold them as stereographs. Even more important are the explanations of the scenes, many of which refer to current political or social events, and others refer to specific works of art.

These slides were created during the period of the Second Empire in France, a time of great political turmoil during the reign of Napoléon III. Most of the views include the Devil, who sometimes closely resembles Napoléon III. Some of the views, such as the one shown on the cover at left, are commentaries on the ravages of war, particularly the Franco-Prussian War, a prelude to World War I that killed a lot of people for no apparent reason. Other scenes show ordinary human activities taking place in Satin's kingdom—Satin's library, kitchen, bedroom, etc. The tiny sculptures in these scenes are superbly done. Many of the figures, particularly non-skeletal women, have actual clothing made by a seamstress. Some scenes have real artifacts incorporated into them. For example, one has a real stuffed bird, out-sized for the scene in which it appears. Some of the figures were recycled through many different scenes, and the authors have carefully documented these multiple uses of the same figures.

The stereographs themselves usually were printed on tissue paper, although cardboard ones were available as well. When illuminated from the front, the tissue paper slides appear uncolored, but when illuminated from behind, they burst into color, and the eyes of the devils and skeletons glow bright red. The main series of views reproduced in this book includes an enlarged view of one side of each stereograph and full-size images of front and back-illuminated slides, giving the reader the full viewing experience.

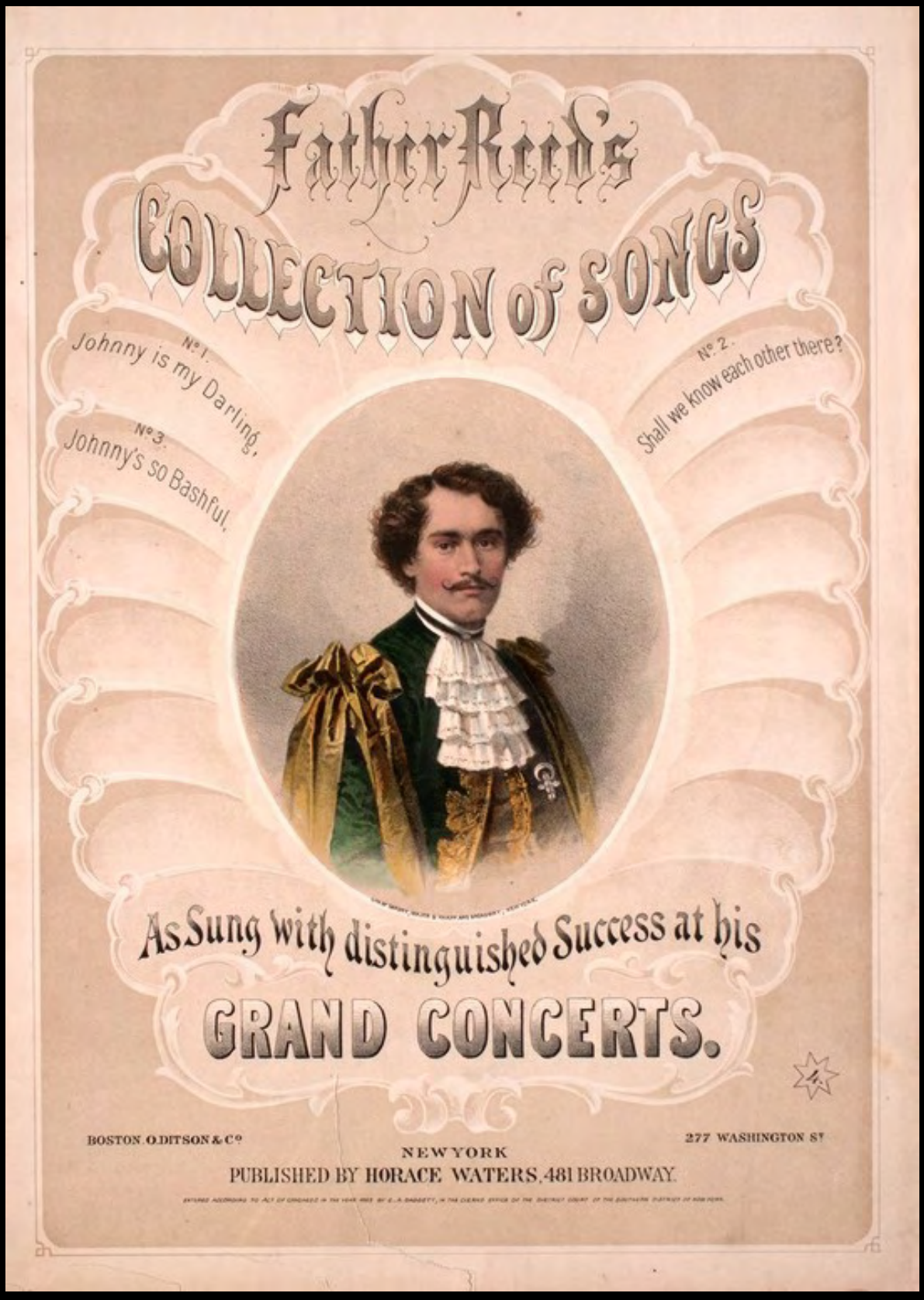
Included with the book is a folding "Owl" stereoscope designed by Brian May, which can be used to view the full size images. I first read through the whole book and then looked at some of the images with the stereoscope, which works extremely well. The result is to turn the book into a personal peepshow. The three-dimensional effects are superb, and the amount of detail in the sculpted models is amazing. Toward the end of the book, some images of the stereographs are reproduced at a smaller size, but these are carefully spaced on the page to allow for viewing with the stereoscope. If anything, the depth of the three-dimensional effect is even greater in these smaller images. Clearly no expense has been spared in producing this book, and anyone with the slightest interest in stereo views should get a copy—**The Editor**.

JOHNNY'S SO BASHFUL.
They tell me the roses are leaving my cheek,
My voice once so thrilling is trembling and weak,
And much I'm afraid I'll die an old maid,
For Johnny, Johnny, Johnny's so bashful
SUNG BY
MISS MINNIE WARREN.
COMPOSED BY
G. R. CROMWELL.
LONDON, HOPWOOD & CREW, 42 NEW BOND STREET. W

THE FEMALE AUCTIONEER.
Well here I am, and what of that, Methinks I hear you cry
Of I am come, and that is pat, to see if you will buy.
A Female Auctioneer I stand, but not to sing for pelf,
For the only lot I've now on hand, is just to sell myself.
PARTLY WRITTEN & ALTERED BY
Mrs GENERAL TOM THUMB.
ARRANGED BY
G. R. CROMWELL.
LONDON, HOPWOOD & CREW, 42, NEW BOND STREET, W.

THE
FAIRY BRIDE POLKA
AS PERFORMED AT THE LEVEE'S OF
GENERAL TOM THUMB AND LADY, COM.E NUTT & MISS MINNIE WARREN.
COMPOSED BY
G. R. CROMWELL.

Fig. 37. Sheet music for songs composed by George Reed Cromwell in the 1860s and sung by Tom Thumb and his wife, Commodore Nutt, and Minnie Warren, performers employed by P. T. Barnum. Levy Sheet Music Collection, Johns Hopkins University.



George Reed Cromwell as "Father Reed" on sheet music for songs performed at Father Reed's Old Folks Concerts. Levy Sheet Music Collection, Johns Hopkins University.

Front cover: Professor Cromwell often ended his Art Entertainments with dissolving views of religious allegories, such as "Rock of Ages," while singing the accompanying hymn. Borton collection.